

LF Examiner®

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Robots is next DMR pic

Twentieth Century Fox has announced that *Robots*, an animated film from the producers of 2002's *Ice Age*, will be released in an IMAX DMR™ version on March 11, 2005, simultaneously with its release on 35mm screens. At press time it was not known if the LF edition would be in 3D, like *The Polar Express*.

Directed by **Chris Wedge**, director of *Ice Age* (and winner of an Oscar® for the 1998 animated short *Bunny*), *Robots* stars the voice talent of an all-star cast that includes **Ewan MacGregor**, **Halle Berry**, **Greg Kinnear**, **Mel Brooks**, **Drew Carey**, **Robin Williams**, **Amanda Bynes**, **Jim Broadbent**, **Stanley Tucci**, and **Dianne Wiest**. It was written by **Lowell Ganz** and **Babaloo Mandel**, whose previous films include *Parenthood*, *City Slickers*, and *A League of Their Own*.

The story follows a young robot inventor, **Rodney** (MacGregor) who seeks out his hero, the great inventor **Big Weld** (Brooks), only to find he has been replaced by the evil **Ratchet** (Kinnear). It's
(See **BIZ** on page 4)

In Greece with MFF

by Beth Miaoulis

In October 2004, Ioannis (Yannis) Miaoulis, president and director of the Museum of Science, Boston, and his wife, Beth, visited the shooting location of MacGillivray Freeman Films' Greece: Secrets of the Past.

It was the first time Yannis – a native of Athens – or Beth had been on an LF film shoot.

On Friday, Oct. 1, following a day of presentations and conversations at the Museum of Science's Annual Trustees Meeting, Yannis and I could hardly contain our excitement as we began our journey.

We had met **Greg** and **Barbara MacGillivray** at the Museum's opening of *Coral Reef Adventure* in February 2003, and knew them to be talented and fascinating people. We were familiar with the museum's success in showing MacGillivray Freeman films – especially the popularity of the 1998 film, *Everest*. In fact, in 2002 (before Yannis became president), the museum presented Greg the prestigious Washburn Award, named for the founding director and given annually to an individual who has made an outstanding contribution toward the public's understanding of science. MacGillivray Freeman films have been entertaining and educating audiences for years, making Greg the perfect recipient.

We arrived on the island of Santorini, the southernmost Cycladic island in the Aegean Sea. Exhausted from 17 hours of travel, we were nevertheless energized by the thought of having a Greek meal in an island taverna after checking into the hotel.

(See **GREECE** on page 9)

The Clearance Problem

by James Hyder

Through an informal but widespread arrangement called "clearance," some theater chains prevent non-multiplex LF theaters from showing IMAX DMR® films. We examine the practice and its ramifications.

For more than 30 years, the LF industry existed in its own little world, more or less independent of the juggernaut known as "Hollywood." Although LF bore some superficial similarities to the conventional film industry, giant-screen films were, for the most part, made and shown by people and organizations with interests, motives, and practices that differed significantly from those of Hollywood. By 1982, barely into the industry's second decade, with only 22 LF theaters in the world (they were all IMAX), institutional theaters had become the majority segment, a distinction to which they still cling, albeit by a small margin.

In the mid 1990s, **Imax Corporation** sensed that the institutional market (in North America, at least) was virtually saturated, and decided to expand into the multiplex theater market. Today more than one fifth of all LF screens worldwide, and 26% of all IMAX theaters, are located in multiplexes. Adding in commercial standalone theaters and those in theme parks brings the total of all commercial LF theaters to about 46% of the global total, and growing.

(see **CLEARANCE** on page 6)

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Founded 1997 as MaxImage!

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The Insiders

When Too Much Is Not Enough

By Steve Bishop

LF films offer audiences a powerful illusion of movement, whether it's rafting through whitewater with Lewis and Clark, swooping over the edge of the Grand Canyon, or racing an Indy car at 200 mph. Indeed, these moments of virtual adventure are part of what audiences have come to expect when they buy a ticket.

But LF filmmakers and exhibitors face a major challenge: individual viewers vary greatly in the amount of this sensation that they enjoy. What is too much for some is not enough for others. Some people are so sensitive that merely walking into an empty LF theater makes them dizzy, while thrill-seekers find scenes of the wildest roller coaster rides too tame. In general, teens and young adults enjoy a more "aggressive" experience (to borrow a term from the motion-simulator industry), while young children and older adults prefer a kinder, gentler cinematic ride. I've noticed that my own preferences have moderated in this direction over the last 30 years: whereas I once enjoyed the most intense motion sequences, I now find that a little stomach-churning action goes a long way.

The **Giant Screen Theater Association's** recent Viewer and Nonviewer Research Program revealed that at-risk viewers (those who have seen between three and nine films and may choose not to see any more) frequently experience unpleasant dizzy/queasy sensations while watching LF films, and that these sensations are a strong negative factor in how these viewers feel about their overall LF experience. Significantly, frequent viewers (those who have seen 10 or more films) don't report dizziness/queasiness as a major negative factor. Do viewers gradually become accustomed to the sensation of motion as they see more films? I doubt it. More likely, viewers who find that they don't enjoy the sensation of motion simply stop attending,

leaving only motion-tolerant individuals in the "frequent viewer" category.

Physiologically, this sensation of dizziness/queasiness is a form of motion sickness. It occurs when our senses of spatial orientation disagree. Our eyes are very important in maintaining our equilibrium (to demonstrate this, try standing on one foot with your eyes closed), but other senses play a role as well. As we watch a giant screen film, our eyes tell our brain that we're zooming through space, but other balance organs (including our inner ear, skin pressure and muscle and joint sensory receptors) all argue that "No, we're sitting motionless in a chair." Seasickness, airsickness and carsickness are all caused by a similar form of sensory disagreement: our eyes say we're sitting in a motionless environment but our other senses report that we're moving. When our brain can't resolve this sensory squabble, we get dizzy or queasy, though some of us have a higher tolerance for mismatched sensations than others.

Viewer nausea is a dirty little secret of LF exhibition. While most theaters wouldn't admit it publicly, "protein spills" are a relatively common occurrence, happening up to a few times per week for a large, busy theater showing an aggressive film. Every LF theater has rapid-response janitorial procedures in place to deal with these, usually involving the application and removal of absorbent deodorizing powders. One commonly used preventative measure is to keep the theater a little cooler than might otherwise be comfortable; cool air helps viewers suppress queasiness. Some theaters offer their audiences tips about how to deal with motion sickness in their pre-show announcements, such as suggesting that people who feel dizzy should close their eyes for a moment, but this must be done very carefully lest the announcement itself provoke more fears (and worse) than it calms.

LF sound designers and theater technical staff face a similar dilemma. How loud should the film's sound-

This month's focus:
Theaters

track be? Certainly audio is a big (and too often under-appreciated) part of the LF experience, and many theaters tout the power of their sound systems. LF audiences expect immersive sound that's crisp, clean, and "big," to match the scale and power of images on the giant screen. However, some audience members, including (predictably) many teens and young adults, want an audio experience that's viscerally loud, while others, including (again) many young children and seniors, don't. So what's an exhibitor to do? Most try to find a volume level that offers the best experience for the greatest number of audience members. Some even tweak the volume for every show to suit the size and demographics of a particular audience. But any volume level is an exercise in compromise; you can't please everybody. An old rule of thumb among LF exhibitors says that if no customer ever complains about the volume, it probably isn't loud enough.

LF producers (who make the films) and exhibitors (who choose the films that will be shown) both seek to offer a cinematic experience that is simultaneously intense *and* broadly appealing — a challenge that's unusual in the entertainment industry. It's something like the chef's challenge at a Mexican restaurant: trying to decide how spicy to make the entrées, except that in the LF Cantina, only one or two new entrées are on the menu each season and all the old entrées are unavailable.

Why is the LF producer/exhibitor challenge so unique? Because the mission of institutional exhibitors is to serve a broad constituency and attract many repeat customers, and because the current economics of LF exhibition make it difficult for most theaters to show more than six or eight films each year.

Can producers and exhibitors make every viewer happy? No, just as we don't expect everybody to like the same Mexican food. Any form of entertainment as intense as an LF film will inevitably not appeal to

(see **BISHOP** on page 3)

Premiering This Month

Fighter Pilot: Operation Red Flag

"John 'Otter' Stratton is a young U.S. Air Force fighter pilot who flies the F-15 Eagle, arguably the most potent and successful fighter plane ever built. His grandfather was a decorated World War II flying ace, and John intended to follow in his footsteps.

"At Red Flag, the international training exercise for air forces of allied countries, many of the world's best pilots meet for the most challenging flying of their careers. We follow our young pilot as he makes his way through this extraordinary event held in the desert of Nevada. He is amazed at how complex, challenging, and dangerous the exercises are.

"Stratton begins to notice team members who were not a part of his childhood vision of heroism: the support team crucial to a successful mission and a safe return home. In the aerial combat exercises, other pilots aren't out just to prove themselves, they are helping him — watching his back. And he is doing the same for them. He begins to realize that being a hero is not quite as simple as he once thought."

Directed by **Stephen Low**, produced by Low and **Pietro Serapiglia**, photographed by **William Reeve**, written by Low, **Denny Kuhr**, and **Joe Stanley**. Executive producers: **Robert Kresser** and **Jan Baird**. Pro-

duced by **Stephen Low Productions** and distributed by **K2 Communications**.

Adventures in Animation 3D

"Featuring state-of-the-art 3D animation, *Adventures in Animation 3D* takes viewers on a journey through the world of computer-generated virtual actors. Colorful virtual hosts Phil and Maria demonstrate the creation of virtual actor Slim: how he is designed, sculpted, painted, and directed to move.

"To showcase the realism and effectiveness of virtual actors, once Slim is 'complete,' he comes to life — through the wonders of animation — and enters the set of his first film: a 1930s boxing arena filled with cheering fans. Slim's role is as a featherweight scheduled to fight another featherweight, aptly named Feathers, but instead, the shady boxing promoter pairs him against heavyweight Killer, a mountain of muscle who has 43 wins — all by knockout — under his belt. In a hilarious match, Slim, the heroic underdog, never loses heart.

"This eye-popping animated adventure is cool, high-tech fun for the whole family that packs a one-two punch: a behind-the-scenes look at the creation of a virtual actor and front-row seat for the breakthrough role of his career."

Produced and directed by **Pierre Lachapelle**, written by Lachapelle and **Philippe Bergeron**, based on a story by Kaveh Kardan. Score by Steve Branson. Voice and motion capture actors: **Aron Tager**, **Caroline J. Ambrose**, **Vincent Corazza**, and **Philippe Bergeron**. Produced by TFX Animation and distributed by **FunFilm** in Canada and **WGBH Enterprises** elsewhere.

Sharks 3D

"For the first time ever on the giant screen, come face to face with some of the most ancient creatures of the ocean. Honed to perfection by 400 million years of evolution. Sharks. These creatures were already ruling the seas 100 million years before the dinosaurs roamed the earth. Dive with the ultimate predator. Experience thrilling sensations. Witness their

eating frenzies. Swim with the biggest fish on earth. Overcome your deepest fears to encounter the great white shark. Come closer than you ever thought you'd dare to.

"*Sharks 3D* is a breathtaking three-dimensional underwater adventure. The film brings viewers face to face with a multitude of the world's great shark species, including the whale shark and hammerhead. Audiences will experience them as they truly are in their natural habitat: not wicked man-eating creatures, but wild, fascinating, and highly endangered animals.

"Principal photography on *Sharks 3D* required an extensive nine-month shoot, totaling 500 dive hours. Shot on location in Guadalupe Island, Socorro Island, and the Sea of Cortez (Mexico), Malpelo Island (Colombia), the Red Sea (Egypt), Sodwana Bay (South Africa), Mozambique Channel, and Rangiroa Atoll (French Polynesia)."

Sharks 3D was produced by **3D Entertainment Ltd.** and **Gavin McKinney Productions Inc.** Directed by **Jean-Jacques Mantello**, filmed by **Gavin McKinney**, and executive produced by **Francois Mantello**. **Christophe Jacquelin** composed the original music score. The film is distributed worldwide by 3D Entertainment.

(from **BISHOP** on page 2)

some people. Should we try to make every viewer happy? Yes. High quality films use the illusion of motion very judiciously, while films that use dizzying effects to liven up dull stories don't succeed with exhibitors or audiences. Good films have aggressive motion sequences, but they're relatively short and separated by relief periods that allow the audience to catch its collective breath. Dynamic motion sequences should be a natural part of a film's story, and an audience that's engaged by a good story is more likely to enjoy the sensation and have a truly moving experience.

Steve Bishop is director of the Kirby Science Discovery Center, part of the Washington Pavilion of Arts and Science in Sioux Falls, SD. Before that, he was manager of the Omnimax Theater at Chicago's Museum of Science and Industry. He can be contacted at sbishop@washingtonpavilion.org.

R
CORRECTIO^NS

In Shorts in the October issue, we incorrectly stated that the RealScreen conference is organized by the International Documentary Association. In fact it is organized by *RealScreen* magazine, a Canadian publication.

We also said that Chris Palmer would present a session at that conference on productivity. This is correct, but we have learned since then that he will also give a talk about whether reality TV is damaging documentaries such as the ones produced for the LF market.

THE BIZ

FILM STOCK

(from **BIZ** on page 1)

up to Rodney to save his idol and stop Ratchet's evil plan.

Robots will be the first DMR film to be released in the spring, and the eighth DMR film overall.

Imax stock up 60% since October

Between mid-October and early December, **Imax Corporation's** stock rose more than 60%, thanks to a profitable third quarter, news of additional theater signings, and the strong performance of *The Polar Express* in IMAX theaters.

The shares, which hovered between \$5.00 and \$6.00 in September and October, shot up by 16% on the day the Q3 results were posted (see *Biz*, *LFX*, November 2004), and continued a steady climb to a 52-week high of \$8.77 on Nov. 26. Since then they have held above \$8.25, and as this issue went to press closed at \$8.35.

DEALS

German IMAX theaters close

Two IMAX theaters in Germany, in Bremen and Würzburg, have closed, and two others, in Munich and Speyer, are expected to close in less than six months.

In Bremen, **Space Park Bremen**, an indoor space-oriented theme park, closed in late September, after less than a year of operation. The €500 million (US\$667 million) center, which featured simulator rides, an indoor roller coaster, and a 486-seat IMAX 3D theater, officially opened in February, after a soft opening in late 2003 (see *Theaters 2003* article, *LFX*, February 2004). But despite the massive investment, attendance never reached expected levels and half of the park's retail space remained unoccupied. In late August **Dresdner Bank**, the park's principal investor, announced that it would no longer support the project. Approximately 700 people were laid off altogether. No decision has been announced about whether the building will be demolished or converted to another use.

The **Mainfrankenpark**, a theme park in

Würzburg, closed on Oct. 1, when an unpaid electric bill of €200,000 (US\$268,000) forced parent company, **Siewert Facility GmbH**, into insolvency. At a press conference, park founder **Michael Siewert** said that the electric company's threat to cut the power had forced him to close the park. A provisional insolvency manager and the government of the nearby town of Dettelbach have assumed control of the park.

Portions of the park may continue to operate under new owners. Although the park's Web site says that the IMAX theater is closed temporarily, it had reportedly been experiencing declining attendance for some time, and is not expected to reopen. (E-mails to Siewert requesting more information were not answered.)

LFX has heard from sources in Germany that the IMAX theater at the **Forum am Deutsches Museum** in Munich filed for bankruptcy in September and could close by the end of the year. The theater, adjacent to the **Deutsches Museum**, has been through several owners and operators in the last several years.

The Forum, a multipurpose facility with a planetarium, two conventional cinemas, and meeting and exhibit spaces, opened in 1992 as the **Forum der Technik** (Forum of Technology). It was acquired by a subsidiary of German film and television production company **H5B5 Media** (producers of the LF film *Ocean Men*) in August 2001. Less than a year later that venture went bankrupt (see *Biz*, *LFX*, May 2002), and new owners took over the center in November 2002, renaming it **Amazeum**. But that name never clicked with the German public, and a new management team and the current name were implemented in November 2003 (see *Shorts*, *LFX*, December 2003). (There were also rumors of financial irregularities surrounding the original Amazeum team.)

Finally, in Speyer, the **Technik Museum** will allow the ten-year IMAX system lease for its IMAX Classic theater to expire in May 2005, and will use the theater for video presentations after that. The 356-seat 2D theater is one of two at the successful German transportation museum, the other being a 330-seat IMAX Dome



The IMAX theater at Space Park Bremen is now closed.

Photo: Björn Baumann. Courtesy freizeitpark-wett.de.

THE BIZ

DEALS

theater that has been the more popular of the two since opening in 1997.

The museum's **Michael Einkörn** tells LFX that a major expansion of the museum, which will include a *Buran*, the Russian space shuttle, along with other important Russian spacecraft and artifacts, is planned for the next two years. He says that he hopes to reopen the IMAX theater as a "space theater" at that time, when visitor levels have grown. Accordingly, the projection system will not be removed when the theater stops showing 15/70 films in May.

The museum's parent company, **Speyerer Veranstaltungen und Messe GmbH**, owns another museum in Sinsheim, Germany, which has a 465-seat IMAX 3D theater.

When the Speyer IMAX ceases LF screenings, Germany will have only five IMAX theaters, out of twelve that have opened in the country since 1992.

Imax makes deals in Russia, India

In early November, **Imax Corporation** signed a deal to install an IMAX MPX™ theater system in Perm, Russia, a city of about one million people 800 miles east of Moscow. The agreement with Perm's **Panorama Cinemas** will put an IMAX screen in a new four-screen multiplex that will open in late 2005. It will be the third IMAX theater in the country.

Russia's first LF screen, the **Nescafe IMAX Theatre** in Moscow, opened in April 2003. The second, an MPX, is expected to open in a new **Kronwerk Cinemas** multiplex in St. Petersburg in 2005.

In a separate announcement in early December, the company said it is targeting India for additional marketing efforts, following strong performance of theaters in Mumbai, Ahmedabad, and Hyderabad. The latter reportedly was the highest grossing IMAX theater to show *Spider-Man 2*, and has had more 550,000 admissions in its first year of operation. The 635-seat theater opened in July 2003.

Imax has signed deals for seven more theaters in India, with Delhi and Kalkutta

set to receive the next two, and the other five expected by 2008.

Quebec IMAX seeks protection

Imax Le Théâtre À Québec in Quebec city, QC, has filed for protection from its creditors under Canadian bankruptcy law, following a "catastrophic" summer, according to operations and marketing director **Jack Roy**. Citing cash flow problems, Roy blamed Canadian chain **Famous Players** for blocking the theater from getting *The Polar Express* and other DMR titles. (See also the article on clearance on page 1.)

The theater's parent company, **Cinemax Quebec, Inc.**, has submitted a proposal to its creditors, including film distributors and the city government, under which a portion of the outstanding debt would be repaid. They have 45 days (from Dec. 8) to respond. In the meantime, the company is working on a reorganization plan and seeking new investors or a buyer.

PERSONNEL

Jaspering made GSTA exec dir

Gretchen Jaspering, vice president of marketing and communications for the **St. Louis Science Center**, has accepted the position of executive director of the **Giant Screen Theater Association**, effective Jan. 1, 2005. She replaces **Mary Ann Henker**, who has served in the position since August 1999 and is leaving "to pursue other professional interests," according to a message from outgoing GSTA president **David Mosen**. Henker and Jaspering have begun the transition process, which will continue through the end of the year.

Before joining the GSTA, Henker was director of special projects at the National Independent Automobile Dealers Association in Texas and worked at a law institute and a pharmaceutical association in Washington, DC. She can be reached at maryann@greenparachuteit.com.

Jaspering has worked at the St. Louis Science Center for six years and will remain in St. Louis, where SLSC director

PERSONNEL

Doug King has offered the GSTA free office space.

Also leaving the association staff is **Tori Nonnemacher**, project and registration coordinator, whose position was eliminated for budget reasons. The GSTA continues to maintain headquarters in St. Paul, and staff members **Tammy Seldon** and **Sunshine Daglow** will remain in their positions.

Humphrey replaces Grinnell at ASC

Sheila Grinnell, president and CEO of the **Arizona Science Center** in Phoenix, AZ, will retire at the end of December after 11 years at the center she helped launch. Starting in 1993, Grinnell and the board of trustees began with \$20 million of voter-approved funds, raised another \$20 million, and opened the 120,000-square-foot (11,000-square-meter) facility in 1997. The center has a planetarium and a 285-seat **Iwerks** 8/70 theater.



Sheila Grinnell



Chevy Humphrey

Before coming to Phoenix, Grinnell was executive director of the **Association of Science Technology Centers**, associate director for the New York Hall of Science in Queens, and co-director (with founder **Frank Oppenheimer**) of the Exploratorium in San Francisco.

Grinnell will be succeeded by **Chevy Humphrey**, who moves up from the position of VP and COO that she has held for

(See BIZ on page 11)

Cinema Chains Keep DMR Films Out of Other Theaters

(from **CLEARANCE** on page 1)

Early multiplex theaters tried showing standard LF fare. On the face of it, 40-minute films were attractive: the same ticket price for half the screen time, and substantially lower royalty rates than 35mm features. But most chains soon learned that unless they actively sought out schools and other groups (an effort few were willing to undertake), their regular customers just weren't very interested in short-form nature documentaries. The benefits weren't enough to justify the high capital and operating costs of an IMAX theater.

Imax responded with lower cost projection systems — first SR® and then MPX™ — and with the DMR® remastering system that converted 35mm features to 15/70. Since the first DMR film, a re-issue of 1995's *Apollo 13* in September 2002, a total of seven repurposed Hollywood features have been released to IMAX theaters (not counting the LF editions of four Disney animated films). These films offered the multiplex chains the kind of product their usual customers wanted and the opportunity to charge a premium over regular ticket prices to offset the added expense of their IMAX theaters. As longtime customers of the studios releasing these films, the chains were familiar with their standard operating procedures.

Not so the rest of the LF exhibition community. Many institutional theater managers were shocked by the lease terms offered by **Disney** for *Fantasia/2000*, the first Hollywood film released in LF: 100% of the theater's schedule for four months (i.e. no school shows of other titles) and 50% of the gross box office in return for a free print, a major national marketing campaign, and some local marketing support. What was SOP for a multiplex was an affront to some institutional operators,

and even contractually impossible for those that had taken reservations for school shows months in advance. Relatively few museums booked *Fantasia*, although virtually every multiplex did.

However, neither the Disney releases nor the first two DMR films (*Apollo 13* and *Star Wars, Episode 2*, six months after its 35mm opening) prepared the non-multiplex LF theaters for the next clash of cultures between Hollywood and LF: the practice of "clearance."



The Oregon Museum of Science and Industry in Portland.

How clearance works

If you live in North America, pick up the movie section of your local newspaper sometime and check the listings for competing theaters within about five miles (eight kilometers) of each other. (This distance will be smaller in big cities.) Chance are you'll find the titles they're showing don't overlap much, if at all, especially among the latest and hottest releases. This is because of a decades-old practice known as "clearance."

In effect, clearance is the unofficial, extra-contractual "right" of one theater to keep another theater within a certain proximity from showing certain films. Clearance is not codified in contracts or leases, but is an informal arrangement between distributors and exhibitors, with the larg-

est and most powerful chains naturally holding the greatest power.

Cities and suburbs are divided into regions of roughly equal population, known as "pockets." Within each pocket, the most successful theater will generally have clearance over the others. If two theaters in the same pocket perform roughly equally, distributors may alternate the most popular films between the two, a Mel Gibson movie for Theater A this month, and a Harrison Ford film for Theater B next.

Chains typically try to build new theaters in areas with no competing theater nearby, or with an older house that might be easily overtaken or even driven out of business.

Although the public is almost completely unaware of the practice of clearance, its effects have been more visible. According to **Tom Kiefaber**, owner of the Senator Theatre, an independent art house in Baltimore, MD, "the National Trust for Historic Preservation, the Theatre Historical Society, and other preservation organizations estimate that up to 10,000 historic motion picture theaters have been shuttered or prevented from running first-run films in the past few decades, many as a direct result of the anti-competitive clearance practices in use within the consolidating film exhibition industry."

Other exhibition insiders to whom *LFX* has spoken claim that several legal challenges to clearance have failed, which would seem to establish the practice as legal, despite its anti-competitive appearance.

Other exhibition insiders to whom *LFX* has spoken claim that several legal challenges to clearance have failed, which would seem to establish the practice as legal, despite its anti-competitive appearance.

Clearance kicks in with *Reloaded*

Once LF theaters joined the market for first-run Hollywood features, starting with *The Matrix Reloaded* in June 2003, the multiplex chains began exercising their clearance powers to prevent what they

perceive as competition from independent (i.e. non-multiplex) giant-screen theaters.

Clearance is not exercised to protect a chain's LF theaters: there are few if any cases in which two giant-screen theaters fall in the same pocket. Nor have the chains gone up against each other. No multiplex theater has been blocked by another chain. Every DMR film has opened on the same day in every North American multiplex IMAX theater. It is the presence of a chain's 35mm house near an independent LF theater that gives the chain the power to keep a film off that LF screen for three, four, or more weeks after it first appears in multiplex IMAXes.

A month after its May 2003 premiere in 35mm, *Reloaded* opened on 41 IMAX screens, only four of which were not in multiplexes. Nineteen more North American LF openings followed over the next four weeks. Virtually all of these were institutional or standalone commercial theaters, including ten of **Imax Corporation's** owned-and-operated theaters.

A similar pattern emerged in the subsequent DMR releases: they open in all multiplex IMAX theaters simultaneously, along with a handful of independent screens. (After *Reloaded*, this handful grew from four to about 14.) Other theaters are delayed by as much as four weeks. In the case of the next DMR film, *The Matrix Revolutions*, 14 independent screens opened day-and-date, and 15 had to wait.

For subsequent titles the number of late openings dropped, in part because institutions and standalone theaters realized that the delay was too costly. *LFX* heard from several managers who gave up on *The Polar Express* rather than open it in mid-December, when half its working life would be over and the major marketing push had long ended.

LFX studied the average delays faced by non-multiplex theaters that book DMR films. As stated above, the average delay for multiplex theaters is zero. The only cases in which multiplex theaters did not open a film at the earliest possible date were when the theater itself didn't open until after that date. For the six DMR films after *Apollo 13* (which had a non-standard release pattern), commercial standalone theaters had to wait an average

of 9.7 days, and institutional theaters had to wait an average of 15.9 days after the multiplexes' openings.

OMSI speaks out

Until recently, most institutional theaters (and many standalones) either opted out of DMR films altogether or grudgingly accepted clearance delays in silence. But in mid-November the **Oregon Museum of Science and Industry** in Portland went public with a press release entitled "Why You Won't See *Polar Express* at OMSI This Holiday Season." Picked up the next day by a local TV channel that interviewed OMSI vice president **Greg Kameron**, the



OMSI's Greg Kameron.

release blamed **Regal Entertainment Group** for preventing the only IMAX theater in Oregon from showing the animated **Tom Hanks** film.

Kameron was quoted as saying, "We have been repeatedly denied the ability to show first-run IMAX movies in our OMNIMAX theater because of 'clearance' issues with the chain-owned Regal Cinemas, even though currently there isn't another IMAX theater within 150 miles of OMSI."

OMSI's theater director, **Mark Brittell**, told *LFX* that Regal had kept them from showing *Harry Potter and the Prisoner of Azkaban* and *Spider-Man 2* last summer, and that after a few discussions the company refused to have any further contact with the museum. He estimates that each of the films could have taken in

US\$250,000 in his theater.

How to clear clearance?

How does a theater avoid being hit by clearance? From our examination of booking patterns and maps, we conclude that it comes down to three things: where you are, who your neighbors are, and who you are.

Of the four non-chain theaters to open *Reloaded* in the first week, two were institutional and the other two were operated by municipal authorities. In Hampton, VA, the big chain theater closest to the **Virginia Air and Space Center** is an AMC multiplex more than five miles away. In New Orleans, you have to cross a river and drive four miles (six kilometers) to get to the multiplex closest to the **Audubon Nature Institute's** IMAX theater. These theaters are almost certainly outside the "pocket" belonging to the nearest multiplex. So not having a major chain multiplex within nearby is one key.

On the other hand, several theaters faced no clearance problems despite being in quite close proximity to one or more multiplexes. In some cases the chains were relatively small regional ones that may not have had clearance power, or may not have seen the IMAX theater as a threat. In other cases, such as Spokane, San Antonio, and Boston, the neighboring theater was an AMC, or as in Chicago and Seattle, a Loews.

The chains most active in blocking independent LF theaters, according to theater managers *LFX* polled, are **National Amusements** and **Regal Entertainment Group**.

But who you are may also have an effect. In Spokane, WA, the **Riverfront Park IMAX theater** is less than a third of a mile (half a kilometer) from an AMC 12-plex. The **Desert IMAX Theater** in Cathedral City, CA, is even closer to the Mary Pickford Stadium 14, about 100 yards (100 meters). Why were these theaters not blocked?

At the time, both were operated by their respective municipal governments. (The Desert IMAX is now operated by the **North American Cinemas** chain that owns the Mary Pickford theater.) In Cathedral City, the IMAX theater had a long,

(see **CLEARANCE** on page 8)

(from **CLEARANCE** on page 7)

troubled history that led to its being taken over by the local government, and after early attempts to block its films, city officials appealed successfully to the owners of North American to give them a break.

In Spokane, **Craig Butz**, director of operations for Riverfront Park, in which the IMAX theater is situated, offered some ostensible reasons why the local multiplex manager may not have blocked them: the IMAX is fairly deep in the park and far from parking, and it may also tend to draw more tourists than locals. But it is conceivable that in both cities the multiplex operators were loath to annoy officials with wide-ranging powers over local businesses.

Whether this is the case or not, most institutional and standalone theaters have no such direct leverage in dealings with the chains, and rarely even get the chance to discuss the matter directly with the exhibitor that is blocking them. In many cases they don't even know who is blocking them, only that a certain film will not be available to them for weeks after the multiplex IMAXes open it. Several theater managers reported being told by Imax distribution staffers (who handle negotiations for most DMR films) that they should talk to the local exhibitor, only to be told by the exhibitor that they had to talk to Imax. Others report being stonewalled by chains that refuse to return calls.

This puts the institutions in an uncomfortable situation. Their visitors see the national campaigns that promote the IMAX editions and ask when the films will come to the institution's theater. Visitors blame the institution for not booking the film or starting it late, unaware that the matter is not under their control.

And of course, starting late reduces the financial benefits of taking the film, which is the blocker's goal. The film industry has become ever more focused on the opening week or two, so much so that box office grosses often drop by 50% or more every week. LFX knows of several institutional theaters that chose not to take a DMR film at all, rather than open it several weeks after the premiere.

On the other hand, some theaters, rather than buck the clearance process, have simply opted to show selected DMR films

long after the first run is over. This gives them the advantages of lower lease rates and greater scheduling flexibility, making the films more financially viable. However, some DMR titles aren't made available for second run bookings.

Of course, not all institutional or standalone theaters are interested in DMR films. Many, probably a majority, reject Hollywood features as programmatically or financially unacceptable, regardless of the starting date. Others find the short time frames on which Hollywood often works incompatible with their needs and prac-

Avoiding clearance comes down to three things:

**Where you are,
Who you are, and
Who your neighbors are.**

es. Many museums and science centers publish film schedules and book school groups as much as six or eight months in advance, and can't rearrange their schedules on a few weeks' notice.

The future of clearance

Interestingly, theater managers who spoke with us for this story have conflicting views of how clearance may be applied in the future. One told us that he thought that the poor performance of *Polar Express* in 35mm theaters might make it easier for him to get DMR films in the future. Another said exactly the opposite: "Most reviews for the 35mm version have been poor, while the few critics who saw the film in IMAX 3D have raved about it. So, that is not exactly a case of our 'stealing' business from the 35mm houses, but I think it will be interpreted that way."

It is unclear what effect, if any, OMSI's public stand against clearance will have in Portland, to say nothing of the rest of the LF community. The David and Goliath aspect of the story could generate some unfavorable publicity for Regal, the largest theatrical exhibitor in the world, but it seems unlikely that this would have much

effect on the multibillion-dollar conglomerate. And an LF entity that contemplated a lawsuit challenging clearance, say on antitrust grounds, would face a similarly mismatched battle, not to mention a political climate favorable to big business. (Several calls and e-mails to Regal requesting comment for this story were not returned.)

Absent a successful legal challenge, clearance seems to be here to stay. Those independent theaters lucky enough to be outside a chain's pocket will have the option of showing Hollywood films, for now. But in light of Imax's planned expansion of MPX theaters, that option could end soon for some theaters. Two of the five MPX theaters that opened last month in time for *The Polar Express* are within the metro area, if not necessarily the same "pocket," as existing institutional theaters. And a Regal LF theater is planned for a suburb of Portland next year.

Clearance could soon be responsible, at least in part, for one LF casualty. As reported on page 5, the standalone IMAX theater in Quebec city is currently facing bankruptcy, and its managing director claims that blocking of DMR films by **Famous Players** is largely responsible for the theater's cash flow problems. **Jack Roy** also faults Imax Corp. and Warner Bros. for doing nothing to intervene with Famous Players on behalf of his theater.

For its part, Imax said in a statement, "While Imax is not the distributor of DMR films, and thus has no direct say over such practices, we are encouraging distributors to distribute films to the widest possible number of IMAX theatres, and we are encouraged at the progress that has been made."

Those being blocked may continue to plead, negotiate, or fight with their blockers. In smaller communities, indirect political pressure, or use of "old boy networks" in dealing with the local chain reps, might have some effect. Uncooperative chains might be shown the example of AMC and Loews, who seem to be unconcerned about their LF neighbors. Or the independents may just tend to stick with tried and true LF fare, and let the industry split into two distinct segments: "real" LF and Hollywood.

Report from the Field: In Greece With MFF

(from **GREECE** on page 1)

The MacGillivrays, who were reviewing that day's footage, greeted us at the reception desk. Brimming with excitement, they showed us the helicopter view of the island's caldera, and reminded us to be ready to depart the next day promptly at 7 a.m. with the film crew. Hmm...does that mean no taverna dinner? No, actually it means no sleep...our gastronomical desires took priority!

We had a lovely dinner in the central town of Fira, and were able to get enough sleep for the early expedition. Our minicar was the caboose in the convoy, traveling toward the first filming site. Fortunately, we had two guests in our car: Barbara MacGillivray and **Jordi Llopart**, who had just completed directing *Mystery of the Nile* for MFF and *OrbitaMax*. Barbara shared some of the amusing logistical and casting problems they had encountered to date.

As we arrived at the first site — a field in the southern part of the island overlooking the caldera — a series of unassuming trucks unloaded a vast amount of filming equipment, including tracks for dollies, IMAX cameras, and rolls of film. Another truck provided refreshments, including the much-appreciated Greek coffee, which we savored as the team cordoned off the site.

The scene would involve **Christos Doulamas**, director of prehistoric archaeology at Athens University and the "star" of the

movie, and his colleague, **Georges Vougioukalakis**. The two were to discuss recent findings as field workers returned from gathering site data. In order to add realism, the makeup crew sprayed dirt on the actors' clothing. Professor Doulamas declined, however, and jokingly told the director that his wife would never approve of him working in dirty clothes. When the movie comes out, you'll notice that he is the only tidy one in the field.

Interestingly, Greg ordered all but one of the convoy vehicles to move out of the scene so the research project wouldn't "look too well-funded."

During one of the breaks, Greg asked if we would be interested in a helicopter trip around the island, since they had the helicopter for the day. Our eyes lit up, and we replied, "Of course we would be interested!" Greg cautioned us about the risks of flying and told us of the tragic loss of his partner, **Jim Freeman**, in a helicopter accident during a test shoot in 1976. Yannis, the adventurous one, was still enthusiastic, but I had reservations. On the other hand, I had never been in a helicopter before...the island is truly beautiful...and when would we have an opportunity like this again?

We drove to Ia (ee-ya), where the helicopter was waiting at a water desalinization station. It was an amazing vehicle: twin engines (whew!) and a huge IMAX camera mounted on the front. To balance the weight of the camera,

counterweights were positioned at the back. The camera operator would have to accompany each flight, so he could ensure that the camera was well balanced throughout. The only remaining spaces



Beth and Yannis Miaoulis

for two passengers were next to the pilot and in the back, beside the camera operator.

The pilot said that we would be the first riders, and since they were very low on fuel, the next group would have to be ready to board immediately after we disembarked. Instead of returning to the launch site, the third and final group would return to the main village for refueling before filming the next scene. This plan sounded fine, and we were comforted by the notion of being the first group, with a comfortable amount of fuel.

However, peace of mind didn't last long when the director called to say the actors would need to take the first flight so they could film in a timely fashion. After some delay, the actors arrived and the pilot gave us all a quick rundown on safety requirements. We were to wear seat belts and life jackets, and not walk around to the back of the helicopter. The tail rotor is almost invisible when it's rotating and can decapitate passersby. He also told us to wait in our car while the helicopter took off because the sound and wind can be overwhelming. The car vibrated as the first group departed and returned eight

(See **GREECE** on page 10)



Beth's view of Greece from the helicopter.



Greg MacGillivray (far left) films a scene on the Greek island of Ia.

(from **GREECE** on page 9)

minutes later, when we were signaled to board.

We ran — heads down — in front of the chopper, donned our vests, and buckled up. Yannis wanted the front so he could get the most panoramic view. I was the fortunate one, however. Although the view out my window was limited to one side of the helicopter, I was able to lean over and look through the IMAX camera. Wow, what a panoramic view! I felt like I was in the theater. Needless to say, the flight was breathtaking! (And we are both safely back with our children!)

We rejoined the crew at a new location to film a kite equipped with a video camera dangling beneath it. This is a low-cost way for researchers to detect ground patterns of ancient walls. We all assembled in a field of grapevines, and the multicolored kite became airborne. As we looked up in awe at the kite's beauty, Yannis commented that he hoped the fellow who tied the knot to secure the video camera was once a Boy Scout! Greg used the ground-based IMAX camera to film the scene, and then called on his cell phone to summon the helicopter. All the onlookers ran down the road to get out of any camera shot, and moments later, the helicopter hovered next to the kite like a hummingbird next to a nectar-filled flower. When the chopper buzzed away, we were off to the final

filming location, Ia.

The best was saved for last. Ia is an enchanting village, perched on the side of a cliff, and famous for the architecture of its whitewashed homes and churches. When you see pictures of Greek islands, they're often taken in this charming location.

The crew had rented a veranda and adorned it with flowers. Because the cave-like homes are densely packed into the side of the cliff, there was virtually no space to set up a wide-angle camera. The crew assembled a large crane that allowed the IMAX camera to swoop down on the scene, and a generator set up by the road atop the cliff powered the lighting. The power cable snaked by houses, through pathways, and down staircases until it reached our spot. Interested onlookers gathered, keeping the crew busy with crowd control. One mother kept trying to sneak her daughter into the scene by having her stand on a neighboring porch. After the third time, she was asked to move, and finally gave up. Her adorable mutt, however, remained on the porch. I'm eager to see if he made it into the film.

Greg shot the last scene as the sun set over this picturesque village. The script called for the actors to discuss their findings over a glass of wine — signifying that scientists can sit back and enjoy themselves just like everyone else. After the final shot, the crew packed up and we all

LF Theater Inventory, Dec. 2004

As of Nov. 30, 2004

C = Commercial Standalone CT = Theme Park
CM = Multiplex I = Institutional

By Manufacturer

Mfr	AF	AS	EU	ME	NA	SA	Tot
CDC		2	1		3		6
Goto		19					19
Imax	2	39	42	3	154	1	241
Iwerk		22	7		22	3	54
Kino		2	2		4		8
Mega	1		5	1	17		24
Other		7	8		4		19
Total	3	91	65	4	204	4	371

By Format and Operator

		C	CM	CT	I	Total
Africa	8/70		2			2
	15/70				1	1
	Total		2		1	3
Asia/ Pac	8/70			2	17	19
	10/70	5		3	22	30
	15/70	11	6	2	23	42
	Total	16	6	7	62	91
Europe	8/70	16	11	5	11	43
	15/70	3	5	5	9	22
	Total	19	16	10	20	65
Middle East	8/70		2		1	3
	15/70		1			1
	Total		3		1	4
North America	8/70	28	42	4	87	161
	15/70	6	9	1	27	43
	Total	34	51	5	114	204
South America	8/70				1	1
	15/70				3	3
	Total				4	4
World	8/70	44	57	11	117	229
	10/70	5		3	22	30
	15/70	20	21	8	63	112
	Total	69	78	22	202	371

celebrated a successful shoot at a nearby taverna. We toasted to the success of the movie and to continuing the friendship between the MacGillivrays and the Museum of Science.

Photo: Beth Miaoulis

(from **BIZ** on page 5)

two years. Humphrey started with ASC in October 1998 as director of development, and later added director of marketing to her duties. In 2001 she won a Virginia G. Piper fellowship, which led to her being groomed by Grinell for the CEO position. Before ASC, Humphrey worked for 17 years in not-for-profit organizations, including the Houston Symphony, the University of Texas' Austin Performing Arts Center, and the University of Houston.

Changes at National Wildlife

Following the departure of **Chris Palmer** from **National Wildlife Productions** in August (see *The Biz*, *LF Examiner*, Summer 2004), the **National Wildlife Federation** has announced that film and television programming will be moved into NWF and put under the direction of **Ellen Ha**, in the newly created position of director of programming. Ha, formerly NWP's vice president of business and legal affairs, will

be assisted by production coordinator **Delores Simmons**, who will now handle film distribution, including LF films.

According to a press release, "NWP will continue to distribute its film and television library, but will no longer serve as a production company. The foundation will also continue its strategic alliance with **MacGillivray Freeman Films**."

Harris joins Christie Digital

Gord Harris has joined the staff of **Christie Digital** in Kitchener, ON, Canada, as manager of R & D for the immersive Solutions Group. The division develops digital projection systems for interactive visualization, virtual reality, and simulation.

Harris worked at **Imax Corporation** for 24 years, founding its camera and digital imaging departments, and helping to develop 3D cameras, space cameras, and the IMAX 3D projector system. More recently he has provided consulting through his

own company, go-R&D. He tells *LFX* that he may continue to consult on small LF jobs that wouldn't conflict with his duties to Christie. He can be reached at gord.harris@christiedigital.com.

Yates' new job in NZ

Nick Yates, who returned to his native New Zealand last year after serving as IMAX theater director at **Jordan's Furniture** in Natick, MA, for two years, sends the following in a holiday e-mail message: "After a short forage in the IT industry, Nick is going back into retail property and has been appointed retail development manager for a complete makeover of one of Auckland's historical landmarks: The Victoria Park Markets. The site currently has over 80 shops and stalls, including bars and restaurants. The new development will include a ten-floor apartment complex and complete repositioning of the centre to a fashionable precinct, attracting inner-city dwellers and tourists."

(from **SHORTS** on page 24)

Cosmosphere helping Hanks film

The **Kansas Cosmosphere and Space Center** in Hutchinson, KS, is providing lunar artifacts to **Tom Hanks'** production company, **Playtone**, for the filming of *Magnificent Desolation*. The film, which starts shooting in January for a fall 2005 release, is a 3D LF documentary about the Apollo space program.

The Cosmosphere is lending the production its Lunar Module and Lunar Rover, as well as other artifacts from the Apollo program. According to the center's **Jim Remar**, "The LM is a high fidelity mockup manufactured by Grumman for NBC, to be used as reference during the Apollo landings. The rover was built for Paramount for the miniseries based on James Michener's *Space*." The items were shipped to California in early December, and will be back on display by March 2005.

The center has assisted two previous Hanks productions: *Apollo 13* and the HBO miniseries *From the Earth to The Moon*.

Cameron to use 3D rig for drama

James Cameron has said in several recent interviews that he is in pre-production for his next feature, *Battle Angel*, and that the film will be shot with the 3D HD video rig he developed for 2003's *Ghosts of the Abyss* and *Aliens of the Deep*, which opens in January.

Battle Angel will have a mix of live-action and CGI scenes, and will include CG characters. The film is set for release in 2007, when Cameron hopes there will be enough digital cinemas to support a 3D release. "We decided to wait till '07 because we're trying to ride the impending wave of digital cinema. The digital cinema projectors are 3D compatible, based on the way that we want to do the 3D display, and 35mm projectors are not. So we'll release the film in both 2D and 3D theaters." Cameron's office could not say whether an LF edition will be released.

WGA creates documentary award

The Writers' Guild of America, a trade association of film and television scriptwriters, has established a new award for documentary feature writing, citing the

expanded interest and exposure the genre has created in the past year. The award will be presented at an awards reception in early 2005.

The WGA named three prominent 2004 documentaries that have been written by guild signatories, Michael Moore's *Fahrenheit 9/11*, Stacy Peralta's *Riding Giants*, and **MacGillivray Freeman Films'** *Coral Reef Adventure*, written by **Jack Stephens**, **Osha Gray Davidson**, and **Stephen Judson**. (While eligible, these films have not necessarily been submitted for award consideration.)

To be eligible, a film must have been exhibited theatrically in New York or Los Angeles in 2004 and be over 45 minutes in length, and the credited writer must join the WGA's non-fiction writers' committee. The deadline for submissions is Dec. 31, 2004.

Newman has new L.A. offices

Al Newman and **Newman & Company** have moved to new offices at 9200 Sunset Boulevard, Suite 601, Los Angeles, CA 90069. The new phone numbers are 310-278-1560 and fax at 310-278-1562.



* New listing.

Underlined titles are 3D

Updated information is printed in bold.
Unless noted, all films are being shot in 15/70 and will run about 40 minutes.

Aliens of the Deep

Earthship Productions; distributor: Buena Vista Pictures Distribution; co-directors: James Cameron, Steven Quale; DP: Vince Pace; creative producer: Ed Marsh; executive producer: Andrew Wight. Shot in 3D HD. Release: Jan. 28, 2005.

— Film is complete.

Mystery of the Nile

Orbitamax, MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; directors: Jordi Llompart, Richard Bangs (second unit); editors: Bernat Aragones, Stephen Judson; producers: Jordi Llompart, Greg MacGillivray; DPs: Reed Smoot, Brad Ohlund (second unit); aerial cinematography: Ron Goodman, Jack Tankard. **Release: Feb. 18, 2005.**

—Principal photography is complete. Post production is under way.

Mystic India

Infinity Filmworks; distributor: Giant Screen Films; director: Keith Melton; DP: Reed Smoot; script: Mose Richards; score: Sam Cardon; producers: Brian Rogers; executive producer: BAPS/India. Narrator: Peter O'Toole. Shot in 8/70 and 15/70. **Release: March 2005.**

— Film is complete.



Wild Safari 3D (formerly Wild Africa 3D)

nWave Pictures; distributor: nWave Pictures Distribution; director: Ben Stassen; executive producer: Charlotte Huggins. Shot in 3D 35mm. Release: April/May 2005.

— Principal photography is complete. Post production is under way.

— January: narration will be recorded.

Mars (wt)

White Mountain Films; distributor: Buena Vista Pictures; director, producer: George Butler; DP: Reed Smoot; producer: Caroline Alexander; line producer: Scott Swofford. Release: Oct. 16, 2005.

Brain Power (wt)

Partners HealthCare; distributor: nWave Pictures; director, writer: Bayley Silleck; DP: Rodney Taylor; first assistant director: Daniel Ferguson; line producer: Myles Connolly; senior producer: JoAnna Baldwin Mallory. Release: Fall 2005.

— September-October: Filmed cycling teams in the French and Spanish Pyrenees, Paris, and French Alps.

Magnificent Desolation (wt)

Playtone, Imax Corporation; distributor: Imax Corporation; director: Mark Cowen; cinematographer: Sean Phillips; producers: Tom Hanks, Gary Goetzman, Mark Cowen; script: Tom Hanks, Mark Cowen; executive producers: Hugh Murray, Mark Herzog. 3D. Release: Fall 2005.

—December: Artifacts from the Kansas Cosmosphere moved to California for filming in January. (See item in Shorts on page 24.)

Stephen Hawking's Beyond the Horizon

Universe Partners; distributor: Destination Cinema; director: Bruce Neibaur; cinematographer: Matt Williams; script: Leonard Mlodinow; producers: Jeff Miller, Diane Beam; co-executive producers: David Allen, Christopher Harding, Jeffrey Kirsch. Release: Fall 2005.

— October: Filmed Hawking in his office in Oxford, UK.

Greece: Secrets of the Past (wt)

MacGillivray Freeman Films; distributor: MFF; director: Greg MacGillivray; editor: Stephen Judson; camera: Brad Ohlund, Greg MacGillivray, Jack Tankard, Ron Goodman; script: Jon Boorstin, Stephen Judson; producers: Greg MacGillivray, Alec Lorimore. Release: May 2006.

— October: Filmed at numerous locations in Greece, including Santorini, Athens, Mycene, and Corinth.

Denizens of the Deep

Imax Corporation; distributor: Imax Corporation; director, cinematographer: Howard Hall; producer: Toni Myers; co-producer: Michele Hall; executive producers: Graeme Ferguson, Brad Ball. 3D. Release: Spring 2006.

—September: Filmed in the Sea of Cortez.

Wonders of the Great Lakes

Science North; distributor: tba; director: David Lickley; cinematographer: Jack Tankard; producer: David Lickley; executive producer: Jim Marchbank. Release: late 2006.

— Shooting will resume in summer of 2005.

Wings Over the Wilderness

Science North; distributor: tba; director: David Lickley; cinematographer: Sean Phillips; producer: David Lickley; executive producer: Jim Marchbank. 3D. Release: 2007.

—A 15-minute version was created for Science North in 2003. Fundraising is in progress to expand it to feature length.

Not shooting this month:

Dinosaurs from Patagonia 3D
Island of a Thousand Voices: New Guinea
Journey Across India
Man-Eating Sharks
We The People

Jan '06

July '06

Mars

Greece

MD

SHBTH WTP

DOTD

Dino3D MES

WOTGL WOTW →
JAI →

Adventures in Animation 3D used motion capture technology to bring virtual characters to life. Philippe Bergeron and other actors wore sensors on their hands, feet, arms, legs, and torsos that captured their body motions, while a head-mounted camera recorded facial expressions using highly reflective dots stuck to the skin for guide markers. Animators such as Carlos Carpintero (upper right) then manipulated the motion capture data and applied it to the figures of the animated characters.

THE *LF* EXAMINER INDEX

November 2004

The weekly box office performance of LF films as reported by their distributors, ranked by North American receipts.
Key to film abbreviations is on page 21.

Wk Ending	Title	Dom	Dom	Intl	Intl	Total	Wks	— Screens —		
		Gross	Cume	Gross	Cume	Cume		Dom	Intl	Tot
11/4/2004	HaunCast	141,281	9,641,005	121,333	16,845,594	26,486,599	192	9	11	20
	SpaceSta	130,368	55,314,383	77,940	23,803,018	79,175,750	134	13	15	28
	Bugs	69,800	13,512,385	98,751	6,533,371	20,045,755	87	28	20	48
	AR	57,194	8,641,858	86,779	5,139,817	13,781,675	105	12	11	23
	Trex	27,341	49,402,821	21,041	37,892,614	87,306,801	312	2	5	7
	Pulse	22,485	7,581,129	15,408	4,030,755	11,611,884	106	6	6	12
	AlienAdv	10,500	4,624,306	50,000	13,890,458	18,514,764	273	2	7	9
	SVTS	8,320	4,987,375	29,400	5,728,978	10,716,353	37	1	5	6
	GOTA	7,738	16,531,717		5,396,531	21,928,248	82	4		4
	Galapago	7,428	14,549,124	2,368	6,806,932	21,367,561	260	2	4	6
	YBS	5,981	6,544,731			6,544,731	45	1		1
	CTPA	1,745	3,870,902		2,893,611	6,764,964	176	1		1
	E3D	1,250	7,022,900	36,000	31,892,378	38,915,278	297	1	7	8
	Apollo13		1,735,685	389	634,466	2,370,151	121		2	2
11/11/2004	SpaceSta	132,783	55,450,378	45,794	23,848,812	79,355,970	135	15	13	28
	HaunCast	83,000	9,724,005	89,000	16,934,594	26,658,599	193	5	8	13
	Bugs	74,733	13,590,096	103,845	6,635,499	20,225,595	88	27	18	45
	AR	36,487	8,678,345	82,486	5,222,303	13,900,648	106	11	10	21
	Trex	25,346	49,436,534	28,809	37,921,423	87,371,266	313	3	5	8
	Pulse	18,779	7,599,908	17,033	4,047,788	11,647,696	107	7	5	12
	Galapago	15,854	14,565,797	1,006	6,807,938	21,379,422	261	1	3	4
	SVTS	10,477	4,997,852	34,926	5,763,904	10,761,756	38	10	5	15
	AlienAdv	10,300	4,634,606	19,500	13,939,958	18,574,564	274	2	7	9
	GOTA	7,715	16,539,432		5,396,531	21,935,963	83	4		4
	YBS	5,593	6,552,922			6,552,922	46	1		1
	E3D	1,100	7,024,000	33,000	31,925,378	38,949,378	298	1	7	8
	CTPA	622	3,871,524		2,893,611	6,765,510	177	1		1
	Apollo13		1,735,685	318	634,784	2,370,469	122		2	2
11/14/2004	PolarExp	2,100,000	3,000,000			3,000,000	0	59		59
11/18/2004	SpaceSta	118,462	55,559,881	36,501	23,885,313	79,495,028	136	13	13	26
	HaunCast	79,000	9,803,005	85,000	17,019,594	26,822,599	194	5	8	13
	Bugs	75,776	13,670,125	94,562	6,722,644	20,392,478	89	24	18	42
	SVTS	70,293	5,057,668	145,271	5,874,249	10,931,917	39	1	8	9
	AR	32,847	8,711,192	74,124	5,296,427	14,007,619	107	11	10	21
	Trex	27,270	49,471,100	17,660	37,939,083	87,421,580	314	4	5	9
	Pulse	21,355	7,621,263	19,956	4,067,744	11,689,007	108	7	6	13
	AlienAdv	9,900	4,644,506	48,000	13,987,958	18,632,464	275	2	7	9
	GOTA	8,638	16,548,070		5,396,531	21,944,601	84	6		6
	Galapago	7,323	14,573,120	1,450	6,809,388	21,388,117	262	2	2	4
	YBS	5,523	6,560,869			6,560,869	47	1		1
	E3D	1,000	7,025,000	30,000	31,955,378	38,980,378	299	1	7	8
	CTPA	546	3,872,069		2,893,619	6,766,031	178	1		1
	Apollo13		1,735,685		634,253	2,369,938	123			
11/21/2004	PolarExp	2,050,000	6,000,000			6,000,000	1	60		60
11/25/2004	SVTS	152,929	5,221,104	135,661	6,414,029	10,931,917	40	16	14	30
	SpaceSta	129,999	55,698,830	29,365	23,914,678	79,686,630	137	14	13	27
	Bugs	73,289	13,742,640	67,920	6,790,564	20,533,203	90	26	19	45
	HaunCast	60,000	9,863,005	80,000	17,099,594	26,962,599	195	5	8	13
	Trex	33,820	49,515,129	12,184	37,951,267	87,487,477	315	2	6	8
	AR	27,458	8,768,834	64,225	5,429,273	14,198,107	108	11	10	21
	Pulse	16,984	7,656,221	15,748	4,100,587	11,756,808	109	6	5	11
	AlienAdv	10,000	4,654,506	45,000	14,032,958	18,687,464	276	2	7	9
	Galapago	9,634	14,582,752	1,447	6,810,835	21,398,840	263	1	2	3
	E3D	1,200	7,026,200	29,000	31,984,378	39,010,578	300	1	7	8
	CTPA	823	3,872,894		2,893,619	6,767,247	179	1		1
	Apollo13		1,735,685	100	634,353	2,370,038	124		2	2
	PolarExp	2,750,000	10,300,000			10,300,000	2	61		61

Bookings: December 2004 by Film

627 bookings of 98 films in 257 theaters

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best

efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thoroughness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Africa	Durban	9/17/04	3/31/05	Berlin Disc		10/18/03	3/31/05	CTPA CV Cyberwor	Toronto OSC	10/17/03	3/31/05
	Hyderabad	10/1/04	5/31/05		Bradford	7/9/03	4/30/05		Menlyn	1/30/04	1/29/05
	Nuremberg	12/15/01	12/31/04		Bratislava	2/5/04	2/1/06		Washington NASM	3/10/03	3/05
AIA3D	Melbourne WBS	12/9/04		Bristol	3/18/03	3/18/05		Berlin CS	11/16/00	12/04	
AIWC	Malta	7/1/04	6/30/05	Cedar Rapids	9/1/04	12/1/04		Glasgow	10/1/02	12/31/04	
AJ	Atlanta FMNH	9/7/04	2/11/05	Charlotte	11/17/04	5/1/05		Kitakyushu	5/1/04	3/31/05	
	Killeen	10/29/04	1/31/05	Chicago MSI	10/15/04	2/15/05		Melbourne WBS	6/22/01	12/04	
	Kuwait City	11/21/03	1/31/05	Cleveland	7/4/04	1/4/05		Poitiers Imax 3D	2/1/01	1/06	
	Rochester Cmk	8/13/04	1/6/05	Columbus COSI	6/11/04	12/23/04	DIA Discov Dolphins	Hartberg	1/10/04	1/9/05	
	San Diego NHM	7/1/04	1/2/05	Denver MNS	6/4/04	2/25/05		Athens Eug	1/17/04	1/16/05	
	Taichung ST	1/1/04	12/31/04	Galveston	5/23/03	5/23/05		Karlshamn	9/15/03	2/05	
	Tijuana	9/10/04	12/10/04	Glasgow	9/26/03	4/1/05		La Coruna	3/30/04	5/30/05	
Alamo	San Antonio 2D			Grand Rapids JLT	4/9/04	2/1/05		Malta	5/1/04	4/30/05	
Alaska	Berlin Disc	8/23/04	2/28/05	Hague	10/11/04	4/1/05		Memphis Pink	11/13/04	3/4/05	
	Col Springs Cmk	7/16/04	12/2/04	Harrisburg	2/28/04	12/1/04		Mumbai	5/1/04	2/28/05	
	Hague	10/15/04	2/15/05	Houston MNS	3/12/04	5/30/05		Vantaa	9/1/04	8/31/05	
	Lucerne	2/2/02	2/28/05	Indianapolis Imx	3/29/04	12/11/04		Washington NMNH	9/11/04	3/05	
	Nuremberg	1/1/04	12/31/04	Jersey City	1/31/04	5/27/05	E3D	Berlin Disc	6/1/03	6/30/05	
	Omaha	9/1/04	2/28/05	Krakow CC	10/8/04	4/30/05		Bratislava	1/15/03	1/31/05	
	Branson	4/23/04	4/30/05	Kuwait City	6/16/04	6/1/05		Bristol	2/1/04	6/30/05	
ALBT	Hague	9/1/03	1/31/05	Lehi	8/20/04	3/31/05		Glasgow	6/25/04	12/31/05	
	Lucerne	2/1/04	2/28/05	London BFI	10/3/03	4/30/05		Madrid	10/26/00	6/30/05	
	Pitea	2/1/04	1/31/05	London ONT	10/1/04	4/1/05		Munich	1/15/01	12/31/04	
	Speyer Imax	9/18/03	2/28/05	London SM	10/3/03	4/30/05		Natick JF	7/1/02	5/31/05	
	Vienna LFC	7/1/04	12/31/04	Los Angeles CSC	3/23/04	12/15/04		Sinsheim	5/16/03	6/30/05	
AlienAdv	Alamogordo	3/1/04	2/28/05	Louisville SC	6/5/04	1/4/05		Warsaw CC	4/16/04	4/30/05	
	Barcelona	4/1/03	12/31/04	Lucerne	11/1/04	5/1/05	E3Dcc	Karlshamn	2/1/04	3/1/05	
	Berlin CS	3/1/00		Malta	9/1/04	9/1/05		Stockholm	3/1/04	12/31/04	
Berlin Disc	6/14/04	6/30/05	Melbourne WBS	4/11/03	4/11/05	Castle Rock		3/92			
	Eilat Epic	4/4/04	3/31/05	Montreal VP	10/9/03	3/31/05	EMSH Everest	Ankara	12/31/04	12/30/05	
	Madrid	4/2/03	6/30/05	Moscow	9/30/04	11/1/05		Charleston WV	8/1/04	2/1/05	
	Moscow	8/1/04	7/31/05	Munich	11/1/03	1/1/05		Espinho	9/30/04	8/31/05	
	Warsaw CC	3/19/04	3/31/05	Myrtle Beach	6/1/04	6/1/05		Mobile	9/12/04	1/19/05	
AllAcces	Eilat Epic	4/4/04	2/14/05	New Orleans	3/12/03	3/12/05		Oulu	4/26/04	4/30/05	
	Grand Rapids JLT	1/15/04	6/30/05	New York AMNH	4/24/04	12/24/04	Extreme	Taipei WVC	11/19/04	11/18/05	
	Nuremberg	11/4/04	11/3/05	Nuremberg	11/1/03	3/31/05		Athens Eug	5/21/04	5/21/05	
	Hastings	9/1/04	8/30/05	Omaha	5/1/04	3/31/05		Berlin Disc	5/2/00	12/31/05	
Antarc Apollo13	Hyderabad	1/13/04	1/12/05	Phoenix	5/29/04	6/1/05		Boston MOS	9/21/04	2/17/05	
	KSC 1	9/20/02	12/04	Reading JF	10/29/04	9/10/05		Nuremberg	12/22/01	12/31/04	
	Calgary SC	4/2/04	12/2/04	Richmond SMV	12/26/04	3/17/05	FEOC	Speyer Imax	2/8/02	5/20/05	
Dulles	12/15/03	12/31/05	Roanoke	10/30/04	6/30/05	Grand Rapids JLT		5/15/04	5/15/05		
Durban	9/1/04	3/31/05	Saint Augustine	8/13/04	3/1/05	Mexico City Pap			5/05		
	Karlshamn	9/1/04	8/30/05	San Antonio 3D	1/9/04	5/1/05	FOK FON	Edmonton Ody	6/5/04	6/25/05	
	London ONT	7/12/04	3/1/05	San Diego RHF	8/8/03	6/20/05		Alamogordo	7/1/04	6/30/05	
	Nuremberg	9/17/04	2/17/05	Sandy	8/15/04	3/1/05		Albuquerque	9/25/04	9/25/05	
	San Antonio 2D	5/22/04	12/31/04	Seattle PSC 2	12/27/03	12/1/05		Atlanta FMNH	8/7/04	2/28/05	
	Tempe Imx	10/22/04	3/30/05	Sydney WBS	4/11/03	4/11/05		Baltimore	11/5/04	7/30/05	
	Tulsa Cmk	10/1/04	12/31/04	Tulsa Cmk	12/10/04	3/31/05		Baton Rouge	9/1/04	7/31/05	
	Valencia Spn	9/15/04	9/14/05	Vienna LFC	3/23/04	5/1/05		Boston MOS	5/28/04		
ATSOT	Nuremberg	12/22/01	12/31/04	Washington NMNH	3/14/03	3/11/05		Charleston SC	9/1/04	2/28/05	
	Prague CC	5/7/04	12/31/04	West Nyack Imx	9/27/04	12/31/04		Chicago MSI	6/4/04	2/3/05	
				Berlin CS	1/21/00	12/31/04		Cincinnati	10/2/04	2/28/05	
Bears	Fort Worth	10/10/04	3/7/05	Indianapolis Imx	9/9/04	12/31/04		Copenhagen	9/27/04	5/30/05	
	Garza Garcia	8/13/04	1/13/05	Vienna LFC	11/19/04	1/7/05		Edmonton Ody	7/1/04	6/25/05	
	Rochester MSC	10/9/04	4/9/05	Washington NMNH	12/26/03	12/31/04		Fort Lauderdale	9/3/04	9/2/05	
	Stockholm	12/3/04	12/3/05					Fort Worth	5/28/04	12/31/04	
	Sudbury	5/01		CRA				Garza Garcia	10/9/04	4/9/05	
Beavers	Taipei MCRC	7/1/03	12/31/04	Cedar Rapids	11/1/04	2/28/05		Hampton	8/20/04		
	Winnipeg Imx	10/15/04	3/11/05	Denver MNS	3/1/04	2/14/05		Harrisburg	10/2/04	3/31/05	
				Houston MNS	6/4/04	12/31/04		Hull	10/8/04	6/30/05	
Bugs	Albany GA	12/3/04	12/1/05	Las Palmas	12/1/04	11/30/05		Jersey City	7/1/04	1/2/05	
	Albuquerque	3/25/04	3/1/05	Lubbock	11/18/04	6/15/05		Kansas City Sci	11/19/04	9/1/05	
	Amneville	5/1/04	5/1/05	Melbourne WBS	8/1/04	1/1/05		Kenner	12/1/04	5/30/05	
	Austin	9/11/04	3/18/05	Seoul 63	7/21/04	12/21/04					
	Berlin CS	4/8/04	4/1/05	Tijuana	6/15/04	5/31/05					

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FOTA Galapago GC	Lubbock	6/25/04	12/31/04	HCBTD Horses HPPOA India	Kuwait City	11/13/04	5/2/05	LW	Boston NEA	12/6/01	12/6/04
	Menlyn	9/17/04	3/31/05		Lansing JLT	4/1/04	12/31/04		Espinho	8/10/04	8/10/05
	Milwaukee	6/18/04	12/31/04		Lucerne	9/6/03	12/31/04		Hong Kong	10/1/04	3/31/05
	Montreal VP	9/24/04	4/3/05		Madrid	11/6/02	3/31/05		London ONT	10/15/04	4/15/05
	Norwalk	10/8/04			Melbourne WBS	10/7/02	3/31/05		Reno Fleisch	5/9/04	1/9/05
	Orlando SC	9/17/04	3/27/05		Munich	4/18/02	12/31/04		Barcelona	5/1/04	5/31/05
	Penrith	7/21/04	7/20/05		Natick JF	11/15/02	5/31/05		Bradford	4/3/04	4/30/05
	Philadelphia	8/7/04	1/30/05		Oakland	8/30/02	12/31/04		Bratislava	7/26/04	6/30/05
	Phoenix	11/15/04	10/4/05		Sakai SEC	11/1/04	3/31/05		Kansas City Sci	7/30/04	2/11/05
	Pittsburgh CSC	9/3/04	6/30/05		Singapore DC	8/1/04	1/31/05		Madrid	6/1/04	6/30/05
	Portland	10/7/04	5/7/05		Speyer Dome	6/6/02	12/31/04		Quebec	1/30/04	12/31/04
	Providence Imx	10/1/04	12/31/04		Spokane	3/15/04	5/31/05		Taipei AM	6/25/04	6/25/05
	Richmond SMV	9/18/04	3/17/05		Stockholm	11/30/01	12/31/05		Tulsa Cmk	8/26/04	12/31/04
	Saint Louis SC	9/17/04	1/28/05		Sudbury	5/1/04	6/30/05		West Nyack Imx	4/3/04	4/30/05
	Salt Lake City CP	7/1/04	12/31/04		Sydney WBS	7/22/02	3/31/05		Calgary SC	9/10/04	9/30/05
	San Diego RHF	5/28/04			Toronto OSC	10/12/01	3/31/05		Pitea	10/15/04	10/31/05
	San Jose	7/15/04	7/31/06		Vancouver SW	10/22/04	10/21/05		Stockholm	12/18/04	1/31/05
	San Simeon	9/17/04	5/31/05		Vienna LFC	6/7/02	3/31/05		Kaohsiung	7/1/04	12/31/04
	Shreveport	10/15/04	6/30/05		San Simeon	8/17/96			Barcelona	5/1/03	12/31/04
	Singapore SC	10/1/04	3/31/05		Regina	6/1/04	12/1/04		Birmingham AL	9/25/04	5/15/05
	Sioux Falls	10/2/04	1/28/05		Apple Valley Imx	10/15/04	12/04		Boston MOS	6/16/01	6/30/05
	Spokane	8/20/04	12/31/05		Coomera	12/1/03	12/26/04		Bradford	4/1/03	12/31/04
	Stockholm	11/26/04	11/30/05		San Jose	7/17/04	7/17/05		Copenhagen	6/1/03	12/31/04
	Sydney WBS	9/25/04	3/31/05		Taipei MCRC	7/1/02			Denver MNS	9/1/04	3/31/05
	Toronto OSC	6/4/04			Toronto OP	5/1/03	12/31/04		Dwingeloo	5/15/04	5/14/05
	Tulsa Cmk	8/20/04	8/19/05		Vancouver SW	5/7/04	12/04		Fort Lauderdale	5/25/02	12/05
	Vancouver SW	7/1/04	12/04		Winnipeg Imx	5/7/04			Fort Worth	9/7/04	3/6/07
	Victoria	10/7/04	4/30/05		Baltimore	5/31/04	6/30/05		Hague	10/14/04	2/28/05
	Virginia Beach	9/24/04	3/24/05		Bristol	10/11/04	2/10/05		Kuala Lumpur Di	12/3/04	
	Norwalk	10/8/04			Glasgow	6/1/04	12/1/04		Langley FP	5/1/04	4/30/05
	Sinsheim	3/10/01	12/31/04		Matsusaka	9/1/04	3/31/05		London BFI	4/1/02	1/31/05
	Dallas Cmk	3/26/04	3/26/05		Oklahoma City	7/9/04	3/10/05		Madrid	5/1/03	12/31/04
	Grand Canyon	11/1/99	12/31/05		Sacramento Imx	8/21/04	12/31/04		Malta	4/15/03	4/30/05
	Mobile	9/12/04	1/19/05		Sagamihara	4/1/04	3/31/05		Manchester UCI	7/1/02	6/30/05
	Nanchang	3/1/04	2/28/05		Albany GA	10/10/04	4/10/05		Norwalk	1/1/03	12/31/04
	Nuremberg	12/1/02	12/31/04		Charleston WV	9/1/04	9/1/05		Norwalk	1/10/04	12/31/04
	Parker	2/28/04	2/28/05		Raleigh Exp	10/8/04	5/19/05		Nuremberg	1/3/03	12/31/04
	Speyer Imax	1/1/04	5/20/05		Berlin Disc	1/1/04	12/31/04		Sacramento Imx	1/1/03	12/31/04
	Stockholm	3/1/04	12/31/04		Hastings	6/7/04	12/6/04		Sacramento Imx	1/1/03	12/31/04
	Tempe Imx	7/1/04	12/31/04		Nuremberg	4/1/04	3/31/05		San Diego RHF	11/1/01	6/30/05
	Valencia Spn	4/16/04	4/15/05		Seattle PSC 1	8/23/04	1/2/05		Sioux Falls	12/1/03	1/31/05
GF GN	Myrtle Beach	9/1/04	7/30/05		Sudbury	9/27/04	6/30/05		Speyer Imax	2/1/01	3/05
	Grand Rapids JLT	5/15/04	5/15/05		Apple Valley Imx	10/1/04	3/31/05		Sydney WBS	10/1/02	12/31/05
	Zion	3/04			Boston MOS	9/28/02	4/30/05		Toronto OP	7/1/04	12/31/04
	Pittsburgh CSC	10/1/04	6/30/05		Branson	5/3/02	4/30/05		Pensacola	11/8/96	
	Athens Eug	9/1/04	8/31/05		Chicago MSI	2/13/04	2/28/05		Grand Rapids JLT	8/13/04	4/30/05
	Houston MNS	9/1/04	12/31/04		Cincinnati	10/1/03	10/31/05		Kuala Lumpur NP	12/15/03	12/31/04
	Barcelona	5/7/02	5/31/05		Corpus Christi	1/1/03	6/4/05		West Nyack Imx	9/6/04	12/31/04
	Berlin CS	4/5/01	6/30/05		Dearborn	9/1/04	8/31/05		Atlantic City	10/15/04	10/14/05
	Berlin Disc	4/5/01	5/31/05		Fort Worth	9/1/03	5/31/05		Daytona Beach	4/04	
	Changchun 3D	9/24/04	9/24/05		Garden City	9/1/04	4/30/05		Harrisburg	6/5/04	12/5/04
	Chicago Imx	9/24/03	12/31/04		Hastings	12/1/03	6/30/05		Louisville SC	12/26/04	7/30/05
	Eilat Epic	4/4/04	3/31/05		Indianapolis Imx	2/7/03	12/31/04		Memphis Pink	6/26/04	3/4/05
	Galveston	3/1/04	11/6/05		Los Angeles CSC	10/8/04	4/22/05		Niagara	7/1/86	
	London BFI	12/1/01	3/05		Myrtle Beach	6/1/04	5/31/05		Apple Valley Imx	9/3/04	12/31/04
	London SM	9/2/04	9/5/05		New York AMNH	7/11/04	12/11/04		Branson	9/4/04	9/5/05
	Madrid	6/12/02	6/30/05		Norwalk	1/17/03	12/31/04		Davenport	7/2/04	3/15/05
	Melbourne WBS	9/13/01	3/05		Omaha	12/1/03	12/31/04		Singapore DC	2/13/99	
	Munich	9/4/03	3/31/05		Philadelphia	9/1/04	12/31/04		Madrid	10/6/04	4/5/05
	Natick JF	10/1/04	12/31/04		Portland	8/16/02	8/31/05		San Diego NHM	3/31/01	12/30/04
	Nuremberg	5/28/03	6/30/05		Saint Augustine	9/4/04	2/5/05		Seattle Dome	11/15/03	12/30/04
	San Antonio 3D	8/15/03	6/30/05		Saint Louis Arch	5/29/04	5/28/05		Shanghai Dome	5/1/04	4/30/05
	Sydney WBS	9/20/01	3/05		San Diego RHF	8/2/02	6/30/05		Tijuana	10/18/01	12/30/04
	Vancouver Imx	10/1/04	12/31/04		San Jose	10/1/03	10/31/05		Taichung BET	4/1/03	12/31/04
	Vienna LFC	3/26/04	2/26/05		Seattle PSC 1	9/2/02	12/31/04		Berlin CS	6/5/03	6/4/05
	Warsaw CC	6/1/04	5/31/05		Shreveport	9/7/04	3/31/05		Berlin Disc	6/12/03	6/11/05
	West Nyack Imx	10/1/04	12/31/04		Sioux Falls	10/1/04	6/30/05		Boston NEA	2/11/03	9/10/05
HB	Barcelona	5/7/02	3/31/05		Loch Lomond	7/24/02			Bratislava	8/1/03	2/15/05
	Berlin Disc	11/30/01	4/30/05		Myrtle Beach	9/1/04	7/30/05		Chattanooga	2/22/03	2/28/05
	Birmingham AL	5/1/04	1/31/05		Nagasaki SM	9/11/04	12/5/04		Eilat Epic	4/4/04	4/30/05
	Detroit	10/1/04	1/2/05		Athens Eug	11/27/04	11/26/05		Galveston	3/1/03	2/28/05
	Harrisburg	1/1/03	12/31/04		Charleston WV	9/1/04	9/1/05		Karuizawa Mer	8/6/04	1/30/05
	Hartberg	4/30/04	4/30/05		London ONT	12/1/03	3/31/05		Las Vegas Cae	3/10/03	3/10/05
	Jackson MS	8/1/04	7/31/05		Riccione	7/1/04	6/30/05		Melbourne WBS	2/1/04	1/31/05

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
Ozarks PolarExp	Moscow	10/9/04	10/9/05	Pulse	Tempe Imx	11/19/04	1/05	SU	Garden City	4/19/02	5/05
	Munich	4/1/04	3/31/05		Tokyo Mer	11/27/04	1/05		Glasgow	4/1/03	12/31/04
	New Orleans	1/1/04	12/31/04		Toronto FP	11/10/04	1/05		Hampton	5/24/02	5/05
	Nuremberg	7/29/04	7/29/05		Tulsa Cmk	11/10/04	1/05		Huntsville	5/24/02	5/05
	Rochester Cmk	4/30/04	1/30/05		Valencia Reg	11/10/04	1/05		Hutchinson	6/1/02	6/07
	Sacramento Imx	10/1/04	3/31/05		Vaughan FP	11/10/04	1/05		Langley FP	4/26/02	4/05
	San Antonio 3D	10/15/03	10/15/05		Warsaw CC	12/3/04	1/05		Madrid	11/6/02	12/5/04
	Sydney WBS	7/1/04	6/30/05		West Nyack Imx	11/10/04	1/05		Pensacola	9/1/04	12/16/04
	Woodridge Cmk	8/13/04	3/30/05		White Plains NA	11/10/04	1/05		Prague CC	3/18/04	3/17/05
	Branson	1/93	12/05		Woodridge Cmk	11/10/04	1/05		Regina	1/1/04	12/31/04
	Apple Valley Imx	11/10/04	1/05	Roar	Cleveland	11/6/04	5/15/05	SupeSpee T40 T90 TBAA	Richmond SMV	3/13/04	12/24/04
	Austin	11/10/04	1/05		Columbus COSI	12/26/04	3/11/05		Shanghai 3D	12/12/03	12/11/04
	Bangkok	12/23/04	1/05		Eilat Epic	4/4/04	1/6/05		Vaughan FP	4/26/02	4/05
	Boise Reg	11/10/04	1/05		Oklahoma City	11/5/04	3/10/05		Washington NASM	4/17/02	
	Boston NEA	11/10/04	1/05		Poitiers Omni	4/3/03	12/1/04		Corpus Christi	8/29/03	3/2/05
	Brampton FP	11/10/04	1/05		Vancouver SW	12/15/04	6/15/05		Dayton	9/27/02	
	Bristol	12/10/04	1/05		Berlin CS	10/26/04	10/25/05		Dulles	12/15/03	
	Buffalo Reg	11/10/04	1/05		Berlin Disc	10/26/04	10/25/05		Durban	11/27/04	3/1/05
	Buford Reg	11/10/04	1/05		Boston MOS	10/1/04	1/31/05		Garden City	5/26/03	6/30/05
	Calgary FP	11/10/04	1/05		Charlotte	11/11/04	5/31/05		Huntsville	3/1/03	3/1/05
	Cathedral City	11/10/04	1/05	SAA	Duluth	8/6/04	2/5/05		Lelystad	3/1/04	2/14/05
	Charleston SC	11/10/04	1/05		Hague	4/30/04	4/30/05		Lucerne	9/24/02	12/1/04
	Chicago Imx	11/10/04	1/05		Hastings	12/6/04	6/6/05		Sioux Falls	7/1/04	1/10/05
	Cincinnati NA	11/10/04	1/05		Hull	7/1/04	1/5/05		Washington NASM	9/18/02	
	Col Springs Cmk	11/10/04	1/05		Jersey City	5/1/04	1/2/05		Taipei AM	1/15/04	1/14/05
	Dallas Cmk	11/10/04	1/05		Milwaukee	12/26/04	6/25/05		Toronto OP	10/11/03	12/31/04
	Dearborn	11/10/04	1/05		Norwalk	12/04	6/05		Norwalk	11/20/98	12/05
	Denver CC Reg	11/10/04	1/05		Parker	10/30/04	10/28/05		Baton Rouge	5/24/03	5/26/05
	Dublin Reg	11/10/04	1/05		San Diego RHF	11/12/04	5/15/05		Kuala Lumpur NP	8/1/04	8/1/05
	Edmonton FP	11/10/04	1/05		Seoul 63	12/1/04	6/30/05	Texas TF Trex TS Vikings VOTDS	Austin	5/3/03	
	Evansville Sho	11/19/04	1/05		Singapore SC	8/1/04	1/31/05		Washington NASM	7/17/76	
	Fort Lauderdale	11/10/04	1/05		Stockholm	5/14/04	5/11/05		Berlin CS	1/21/00	12/04
	Grand Rapids JLT	11/10/04	1/05		Tempe Imx	9/24/04	1/5/05		Hampton	9/3/04	9/3/05
	Halifax	11/10/04	1/05		Victoria	5/1/04	1/3/05		Kaohsiung	6/1/04	12/1/04
	Hampton	11/10/04	1/05		Cathedral City	9/24/04			Lubbock	8/1/04	12/31/04
	Houston Reg	11/10/04	1/05		Davenport	10/1/04	3/31/05		Munich	5/13/04	5/12/05
	Hyderabad	12/24/04	1/05		Grand Rapids JLT	9/3/04			Seattle PSC 1	9/24/04	2/3/05
	Irvine Reg	11/10/04	1/05		Hamaoka	10/1/04	3/31/05		Speyer Imax	5/6/04	5/20/05
	King of Prussia Reg	11/10/04	1/05		Hibbing	9/1/04			Duluth	11/12/04	5/12/05
	Kuala Lumpur Di	12/3/04		SE Sedona Sharks3D Skydance SOA Solarmax	Leon Exp	12/1/04	5/30/05		New York AMNH	10/9/04	4/15/05
	Langley FP	11/10/04	1/05		Providence Imx	9/10/04			Tampa MOSI	10/8/04	4/8/05
	Lansing JLT	11/10/04	1/05		Richmond SMV	6/18/04	3/17/05		Vienna LFC	9/7/04	3/7/05
	Las Vegas Bre	11/10/04	1/05		Rochester MSC	12/10/04	1/15/05		Boston NEA	2/10/04	2/10/05
	Lincolnshire Reg	11/10/04	1/05		Vantaa	2/1/04	1/31/05		Chicago Imx	10/8/04	
	London BFI	12/3/04	1/05		Tsuruga	10/1/04	12/31/04		Columbus COSI	11/24/04	6/24/05
	Los Angeles Loe	11/10/04	1/05		Sedona	3/28/98	12/31/05		Hong Kong	9/1/04	8/31/05
	Los Angeles NA	11/10/04	1/05		Las Vegas Cae	12/15/04			New Orleans	8/27/04	2/26/05
	Louisville NA	11/10/04	1/05		Virginia Beach	12/26/04			Paris Geo	10/04	8/05
	Manchester NA	11/10/04	1/05		Paris Geo	6/30/04			San Diego RHF	8/20/04	
	Manchester UCI	12/3/04	1/05		Dallas AA	2/26/99			Stockholm	9/3/04	9/2/05
	Mexico City Ram	11/19/04	1/05	SOSPI	Cocoa	10/1/02	9/30/05	WAMnv Whales	Taichung ST	7/1/04	6/30/05
	Mississauga FP	11/10/04	1/05		Detroit	1/1/04	12/31/04		Taipei MCRC	1/1/04	12/31/04
	Montreal FP	11/10/04	1/05		Fort Worth	9/1/04	8/30/05		Toronto OSC	10/15/04	
	Moscow	12/24/04	1/05		Melbourne WBS	3/18/04	3/18/05		Vancouver Imx	10/14/04	
	Mumbai	12/24/04	1/05		Portland	6/1/04	5/30/05		Winnipeg Imx	10/14/04	6/30/05
	Nashville Reg	11/10/04	1/05		Reno Fleisch	9/1/04	8/30/05		Paris Geo	1/10/00	
	Natick JF	11/10/04	1/05		Seattle PSC 1	12/31/03	6/30/05		Baton Rouge	3/1/04	2/28/05
	New Rochelle Reg	11/10/04	1/05		Sydney WBS	3/18/04	3/17/05		Norwalk	1/1/03	12/31/04
	New York Loe	11/10/04	1/05		Malta	4/1/04	3/31/05		San Diego RHF	7/1/03	6/30/05
	Ontario Reg	11/10/04	1/05		Mexico City Pap	11/12/04	6/30/05		Spokane	3/15/04	12/31/06
	Oviedo Yel	12/3/04	1/05		Natick JF	1/30/03	5/31/05	WOC	Poitiers Imax 3D	1/1/02	12/04
	Pittsburgh CSC	11/10/04		SpaceSta	Valencia Spn	9/15/04	9/14/05		Prague CC	8/6/04	12/31/04
	Prague CC	12/9/04	1/05		Alamogordo	7/1/02	6/05	Wolves	Saint Félicien	7/1/04	7/1/05
	Raleigh Exp	11/10/04	1/05		Amneville	4/1/04	3/31/05		Yellowstone	6/1/01	
	Reading JF	11/10/04	1/05		Baltimore	5/24/02	5/05	Yell	Jackson MS	9/1/04	2/28/05
	Richmond FP	11/10/04	1/05		Berlin CS	5/28/02	12/31/04		Taejon NSM	1/22/03	12/31/04
	Rochester Cmk	11/10/04	1/05		Bratislava	4/1/04	3/31/05	ZC	Yellowstone	4/1/03	12/31/05
	San Antonio 3D	11/10/04	1/05		Col Springs Cmk	2/21/03	4/05		Zion	5/24/94	
	San Francisco Loe	11/10/04	1/05		Dallas Cmk	4/19/02	4/05				
	San Jose	11/10/04	1/05		Dayton	5/24/02	4/05				
	Seattle PSC 2	11/10/04	1/05		Durban	1/16/04	1/15/05				
	Spokane	11/10/04	1/05		Eilat Epic	4/4/04	2/14/05				
	Sydney WBS	11/18/04	1/05		Fort Lauderdale	2/14/04	3/31/05				
	Tampa Reg	11/10/04	1/05		Galveston	5/24/02	5/05				

December 2004 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Alamogordo	AlienAdv	3/1/04	2/28/05		MOE	4/1/03	12/31/04	Denver MNS	Bugs	6/4/04	2/25/05
	FON	7/1/04	6/30/05	Brampton FP	PolarExp	11/10/04	1/05		CRA	3/1/04	2/14/05
	SpaceSta	7/1/02	6/05	Branson	ALBT	4/23/04	4/30/05		MOE	9/1/04	3/31/05
Albany GA	Bugs	12/3/04	12/1/05		L&C	5/3/02	4/30/05	Detroit	HB	10/1/04	1/2/05
	JIAC	10/10/04	4/10/05		OC	9/4/04	9/5/05		Solarmax	1/1/04	12/31/04
Albuquerque	Bugs	3/25/04	3/1/05	Bratislava	Ozarks	1/93	12/05	Dublin Reg	PolarExp	11/10/04	1/05
	FON	9/25/04	9/25/05		Bugs	2/5/04	2/1/06	Dulles	AR	12/15/03	12/31/05
Amneville	Bugs	5/1/04	5/1/05		E3D	1/15/03	1/31/05		SU	12/15/03	
	SpaceSta	4/1/04	3/31/05		M3D	7/26/04	6/30/05	Duluth	Roar	8/6/04	2/5/05
Ankara	Everest	12/31/04	12/30/05		OW3D	8/1/03	2/15/05		Vikings	11/12/04	5/12/05
Apple Valley Imx	HPPOA	10/15/04	12/04		SpaceSta	4/1/04	3/31/05	Durban	Africa	9/17/04	3/31/05
	L&C	10/1/04	3/31/05	Bristol	Bugs	3/18/03	3/18/05		AR	9/1/04	3/31/05
	OC	9/3/04	12/31/04		E3D	2/1/04	6/30/05		SpaceSta	1/16/04	1/15/05
	PolarExp	11/10/04	1/05		JGWC	10/11/04	2/10/05		SU	11/27/04	3/1/05
Athens Eug	Discov	1/17/04	1/16/05		PolarExp	12/10/04	1/05	Dwingeloo	MOE	5/15/04	5/14/05
	Extreme	5/21/04	5/21/05	Buffalo Reg	PolarExp	11/10/04	1/05	Edmonton FP	PolarExp	11/10/04	1/05
	GP	9/1/04	8/31/05	Buford Reg	PolarExp	11/10/04	1/05	Edmonton Ody	FOK	6/5/04	6/25/05
	LS	11/27/04	11/26/05	Calgary FP	PolarExp	11/10/04	1/05		FON	7/1/04	6/25/05
Atlanta FMNH	AJ	9/7/04	2/11/05	Calgary SC	AR	4/2/04	12/2/04	Eilat Epic	AlienAdv	4/4/04	3/31/05
	FON	8/7/04	2/28/05		M3Dcc	9/10/04	9/30/05		AllAcces	4/4/04	2/14/05
Atlantic City	NASCAR	10/15/04	10/14/05	Castle Rock	EMSH	3/92			HaunCast	4/4/04	3/31/05
Austin	Bugs	9/11/04	3/18/05	Cathedral City	PolarExp	11/10/04	1/05		OW3D	4/4/04	4/30/05
	PolarExp	11/10/04	1/05		SAA	9/24/04			Pulse	4/4/04	1/6/05
	Texas	5/3/03		Cedar Rapids	Bugs	9/1/04	12/1/04	Espinho	SpaceSta	4/4/04	2/14/05
Baltimore	FON	11/5/04	7/30/05		CRA	11/1/04	2/28/05		Everest	9/30/04	8/31/05
	JGWC	5/31/04	6/30/05	Changchun 3D	HaunCast	9/24/04	9/24/05		LW	8/10/04	8/10/05
	SpaceSta	5/24/02	5/05	Charleston SC	FON	9/1/04	2/28/05	Evansville Sho	PolarExp	11/19/04	1/05
Bangkok	PolarExp	12/23/04	1/05		PolarExp	11/10/04	1/05	Fort Lauderdale	FON	9/3/04	9/2/05
Barcelona	AlienAdv	4/1/03	12/31/04	Charleston WV	Everest	8/1/04	2/1/05		MOE	5/25/02	12/05
	HaunCast	5/7/02	5/31/05		JIAC	9/1/04	9/1/05		PolarExp	11/10/04	1/05
	HB	5/7/02	3/31/05	Charlotte	LS	9/1/04	9/1/05	Fort Worth	SpaceSta	2/14/04	3/31/05
	M3D	5/1/04	5/31/05		Bugs	11/17/04	5/1/05		Bears	10/10/04	3/7/05
	MOE	5/1/03	12/31/04	Chattanooga	Roar	11/11/04	5/31/05		FON	5/28/04	12/31/04
Baton Rouge	FON	9/1/04	7/31/05	Chicago Imx	OW3D	2/22/03	2/28/05		L&C	9/1/03	5/31/05
	TBAA	5/24/03	5/26/05		HaunCast	9/24/03	12/31/04		MOE	9/7/04	3/6/07
	Whales	3/1/04	2/28/05		PolarExp	11/10/04	1/05	Galveston	Solarmax	9/1/04	8/30/05
Berlin CS	AlienAdv	3/1/00			VOTDS	10/8/04			Bugs	5/23/03	5/23/05
	Bugs	4/8/04	4/1/05	Chicago MSI	Bugs	10/15/04	2/15/05		HaunCast	3/1/04	11/6/05
	CDS	1/21/00	12/31/04		FON	6/4/04	2/3/05		OW3D	3/1/03	2/28/05
	Cyberwor	11/16/00	12/04	Cincinnati	L&C	2/13/04	2/28/05	Garden City	SpaceSta	5/24/02	5/05
	HaunCast	4/5/01	6/30/05		FON	10/2/04	2/28/05		L&C	9/1/04	4/30/05
	OW3D	6/5/03	6/4/05	Cincinnati NA	L&C	10/1/03	10/31/05		SpaceSta	4/19/02	5/05
	Roar	10/26/04	10/25/05	Cleveland	PolarExp	11/10/04	1/05	Garza Garcia	SU	5/26/03	6/30/05
	SpaceSta	5/28/02	12/31/04		Bugs	7/4/04	1/4/05		Bears	8/13/04	1/13/05
	Trex	1/21/00	12/04	Cocoa	Pulse	11/6/04	5/15/05	Glasgow	FON	10/9/04	4/9/05
Berlin Disc	Alaska	8/23/04	2/28/05	Col Springs Cmk	Solarmax	10/1/02	9/30/05		Bugs	9/26/03	4/1/05
	AlienAdv	6/14/04	6/30/05		Alaska	7/16/04	12/2/04		Cyberwor	10/1/02	12/31/04
	Bugs	10/18/03	3/31/05		PolarExp	11/10/04	1/05		E3D	6/25/04	12/31/05
	E3D	6/1/03	6/30/05		SpaceSta	2/21/03	4/05		JGWC	6/1/04	12/1/04
	Extreme	5/2/00	12/31/05	Columbus COSI	Bugs	6/11/04	12/23/04		SpaceSta	4/1/03	12/31/04
	HaunCast	4/5/01	5/31/05		Pulse	12/26/04	3/11/05	Grand Canyon	GC	11/1/99	12/31/05
	HB	11/30/01	4/30/05	Coomera	VOTDS	11/24/04	6/24/05	Grand Rapids JLT	Amazon	1/15/04	6/30/05
	Kilimanj	1/1/04	12/31/04	Copenhagen	India	12/1/03	12/26/04		Bugs	4/9/04	2/1/05
	OW3D	6/12/03	6/11/05		FON	9/27/04	5/30/05		FEOC	5/15/04	5/15/05
	Roar	10/26/04	10/25/05		MOE	6/1/03	12/31/04		GN	5/15/04	5/15/05
Birmingham AL	HB	5/1/04	1/31/05	Corpus Christi	L&C	1/1/03	6/4/05		MOTM	8/13/04	4/30/05
	MOE	9/25/04	5/15/05		SU	8/29/03	3/2/05		PolarExp	11/10/04	1/05
Boise Reg	PolarExp	11/10/04	1/05	Dallas AA	SOA	2/26/99			SAA	9/3/04	
Boston MOS	Extreme	9/21/04	2/17/05	Dallas Cmk	GC	3/26/04	3/26/05	Hague	Alaska	10/15/04	2/15/05
	FON	5/28/04			PolarExp	11/10/04	1/05		ALBT	9/1/03	1/31/05
	L&C	9/28/02	4/30/05	Davenport	SpaceSta	4/19/02	4/05		Bugs	10/11/04	4/1/05
	MOE	6/16/01	6/30/05		OC	7/2/04	3/15/05		MOE	10/14/04	2/28/05
	Roar	10/1/04	1/31/05	Dayton	SAA	10/1/04	3/31/05		Roar	4/30/04	4/30/05
Boston NEA	LW	12/6/01	12/6/04		SpaceSta	5/24/02	4/05	Halifax	PolarExp	11/10/04	1/05
	OW3D	2/11/03	9/10/05	Daytona Beach	SU	9/27/02		Hamaoka	SAA	10/1/04	3/31/05
	PolarExp	11/10/04	1/05	Dearborn	NASCAR	4/04		Hampton	FON	8/20/04	
	VOTDS	2/10/04	2/10/05		L&C	9/1/04	8/31/05		PolarExp	11/10/04	1/05
Bradford	Bugs	7/9/03	4/30/05		PolarExp	11/10/04	1/05		SpaceSta	5/24/02	5/05
	M3D	4/3/04	4/30/05	Denver CC Reg	PolarExp	11/10/04	1/05		Trex	9/3/04	9/3/05

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Harrisburg	Bugs	2/28/04	12/1/04		HaunCast	12/1/01	3/05		E3D	1/15/01	12/31/04
	FON	10/2/04	3/31/05		MOE	4/1/02	1/31/05		HaunCast	9/4/03	3/31/05
	HB	1/1/03	12/31/04		PolarExp	12/3/04	1/05		HB	4/18/02	12/31/04
	NASCAR	6/5/04	12/5/04	London ONT	AR	7/12/04	3/1/05		OW3D	4/1/04	3/31/05
Hartberg	DIA	1/10/04	1/9/05		Bugs	10/1/04	4/1/05	Myrtle Beach	TS	5/13/04	5/12/05
	HB	4/30/04	4/30/05		LS	12/1/03	5/31/05		Bugs	6/1/04	6/1/05
Hastings	Antarc	9/1/04	8/30/05		LW	10/15/04	4/15/05		GF	9/1/04	7/30/05
	Kilimanj	6/7/04	12/6/04	London SM	Bugs	10/3/03	4/30/05		L&C	6/1/04	5/31/05
	L&C	12/1/03	6/30/05		HaunCast	9/2/04	9/5/05		LOLL	9/1/04	7/30/05
	Roar	12/6/04	6/6/05	Los Angeles CSC	Bugs	3/23/04	12/15/04	Nagasaki SM	LOTF	9/11/04	12/5/04
Hibbing	SAA	9/1/04			L&C	10/8/04	4/22/05	Nanchang	GC	3/1/04	2/28/05
Hong Kong	LW	10/1/04	3/31/05	Los Angeles Loe	PolarExp	11/10/04	1/05	Nashville Reg	PolarExp	11/10/04	1/05
	VOTDS	9/1/04	8/31/05	Los Angeles NA	PolarExp	11/10/04	1/05	Natick JF	E3D	7/1/02	5/31/05
Houston MNS	Bugs	3/12/04	5/30/05	Louisville NA	PolarExp	11/10/04	1/05		HaunCast	10/1/04	12/31/04
	CRA	6/4/04	12/31/04	Louisville SC	Bugs	6/5/04	1/4/05		HB	11/15/02	5/31/05
	GP	9/1/04	12/31/04		NASCAR	12/26/04	7/30/05		PolarExp	11/10/04	1/05
Houston Reg	PolarExp	11/10/04	1/05	Lubbock	CRA	11/18/04	6/15/05		SOSPI	1/30/03	5/31/05
Hull	FON	10/8/04	6/30/05		FON	6/25/04	12/31/04	New Orleans	Bugs	3/12/03	3/12/05
	Roar	7/1/04	1/5/05		TS	8/1/04	12/31/04		OW3D	1/1/04	12/31/04
Huntsville	SpaceSta	5/24/02	5/05	Lucerne	Alaska	2/2/02	2/28/05		VOTDS	8/27/04	2/26/05
	SU	3/1/03	3/1/05		ALBT	2/1/04	2/28/05	New Rochelle Reg	PolarExp	11/10/04	1/05
Hutchinson	SpaceSta	6/1/02	6/07		Bugs	11/1/04	5/1/05	New York AMNH	Bugs	4/24/04	12/24/04
Hyderabad	Africa	10/1/04	5/31/05		HB	9/6/03	12/31/04		L&C	7/11/04	12/11/04
	Apollo13	1/13/04	1/12/05		SU	9/24/02	12/1/04		Vikings	10/9/04	4/15/05
	PolarExp	12/24/04	1/05	Madrid	AlienAdv	4/2/03	6/30/05		PolarExp	11/10/04	1/05
Indianapolis Imx	Bugs	3/29/04	12/11/04		E3D	10/26/00	6/30/05	New York Loe	Niagara	7/1/86	
	CDS	9/9/04	12/31/04		HaunCast	6/12/02	6/30/05	Niagara	FON	10/8/04	
	L&C	2/7/03	12/31/04		HB	11/6/02	3/31/05	Norwalk	FOTA	10/8/04	
Irvine Reg	PolarExp	11/10/04	1/05		M3D	6/1/04	6/30/05		L&C	1/17/03	12/31/04
Jackson MS	HB	8/1/04	7/31/05		MOE	5/1/03	12/31/04		MOE	1/1/03	12/31/04
	Yell	9/1/04	2/28/05		OO	10/6/04	4/5/05		MOE	1/10/04	12/31/04
Jersey City	Bugs	1/31/04	5/27/05		SpaceSta	11/6/02	12/5/04		Roar	12/04	6/05
	FON	7/1/04	1/2/05	Malta	AIWC	7/1/04	6/30/05		T90	11/20/98	12/05
	Roar	5/1/04	1/2/05		Bugs	9/1/04	9/1/05	Nuremberg	Whales	1/1/03	12/31/04
Kansas City Sci	FON	11/19/04	9/1/05		Dolphins	5/1/04	4/30/05		Africa	12/15/01	12/31/04
	M3D	7/30/04	2/11/05		MOE	4/15/03	4/30/05		Alaska	1/1/04	12/31/04
Kaohsiung	MJTTM	7/1/04	12/31/04		SOSPI	4/1/04	3/31/05		Amazon	11/4/04	11/3/05
	TS	6/1/04	12/1/04	Manchester NA	PolarExp	11/10/04	1/05		AR	9/17/04	2/17/05
Karlshamn	AR	9/1/04	8/30/05	Manchester UCI	MOE	7/1/02	6/30/05		ATSOT	12/22/01	12/31/04
	Dolphins	9/15/03	2/05		PolarExp	12/3/04	1/05		Bugs	11/1/03	3/31/05
	E3Dcc	2/1/04	3/1/05	Matsusaka	JGWC	9/1/04	3/31/05		Extreme	12/22/01	12/31/04
Karuizawa Mer	OW3D	8/6/04	1/30/05	Melbourne WBS	AlA3D	12/9/04			GC	12/1/02	12/31/04
Kenner	FON	12/1/04	5/30/05		Bugs	4/11/03	4/11/05		HaunCast	5/28/03	6/30/05
Killeen	AJ	10/29/04	1/31/05		CRA	8/1/04	1/1/05		Kilimanj	4/1/04	3/31/05
King of Prussia Reg	PolarExp	11/10/04	1/05		Cyberwor	6/22/01	12/04		MOE	1/3/03	12/31/04
Kitakyushu	Cyberwor	5/1/04	3/31/05		HaunCast	9/13/01	3/05		OW3D	7/29/04	7/29/05
Krakow CC	Bugs	10/8/04	4/30/05		HB	10/7/02	3/31/05	Oakland	HB	8/30/02	12/31/04
KSC 1	Apollo13	9/20/02	12/04		OW3D	2/1/04	1/31/05	Oklahoma City	JGWC	7/9/04	3/10/05
Kuala Lumpur Di	MOE	12/3/04			Solarmax	3/18/04	3/18/05		Pulse	11/5/04	3/10/05
	PolarExp	12/3/04		Memphis Pink	Dolphins	11/13/04	3/4/05	Omaha	Alaska	9/1/04	2/28/05
Kuala Lumpur NP	MOTM	12/15/03	12/31/04		NASCAR	6/26/04	3/4/05		Bugs	5/1/04	3/31/05
	TBA	8/1/04	8/1/05	Menlyn	CTPA	1/30/04	1/29/05		L&C	12/1/03	12/31/04
Kuwait City	AJ	11/21/03	1/31/05		FON	9/17/04	3/31/05	Ontario Reg	PolarExp	11/10/04	1/05
	Bugs	6/16/04	6/1/05	Mexico City Pap	FEOC		5/05	Orlando SC	FON	9/17/04	3/27/05
	HB	11/13/04	5/2/05		SOSPI	11/12/04	6/30/05	Oulu	Everest	4/26/04	4/30/05
La Coruna	Dolphins	3/30/04	5/30/05	Mexico City Ram	PolarExp	11/19/04	1/05	Oviedo Yel	PolarExp	12/3/04	1/05
Langley FP	MOE	5/1/04	4/30/05	Milwaukee	FON	6/18/04	12/31/04	Paris Geo	Skydance	6/30/04	
	PolarExp	11/10/04	1/05		Roar	12/26/04	6/25/05		VOTDS	10/04	8/05
	SpaceSta	4/26/02	4/05	Mississauga FP	PolarExp	11/10/04	1/05		WAMnv	1/10/00	
Lansing JLT	HB	4/1/04	12/31/04	Mobile	Everest	9/12/04	1/19/05	Parker	GC	2/28/04	2/28/05
	PolarExp	11/10/04	1/05		GC	9/12/04	1/19/05		Roar	10/30/04	10/28/05
Las Palmas	CRA	12/1/04	11/30/05	Montreal FP	PolarExp	11/10/04	1/05	Penrith	FON	7/21/04	7/20/05
Las Vegas Bre	PolarExp	11/10/04	1/05	Montreal VP	Bugs	10/9/03	3/31/05	Pensacola	MOF	11/8/96	
Las Vegas Cae	OW3D	3/10/03	3/10/05		FON	9/24/04	4/3/05		SpaceSta	9/1/04	12/16/04
	Sharks3D	12/15/04		Moscow	AlienAdv	8/1/04	7/31/05	Philadelphia	FON	8/7/04	1/30/05
Lehi	Bugs	8/20/04	3/31/05		Bugs	9/30/04	11/1/05		L&C	9/1/04	12/31/04
Lelystad	SU	3/1/04	2/14/05		OW3D	10/9/04	10/9/05	Phoenix	Bugs	5/29/04	6/1/05
Leon Exp	SAA	12/1/04	5/30/05		PolarExp	12/24/04	1/05		FON	11/15/04	10/4/05
Lincolnshire Reg	PolarExp	11/10/04	1/05	Mumbai	Dolphins	5/1/04	2/28/05	Pitea	ALBT	2/1/04	1/31/05
Loch Lomond	LOLL	7/24/02			PolarExp	12/24/04	1/05		M3Dcc	10/15/04	10/31/05
London BFI	Bugs	10/3/03	4/30/05	Munich	Bugs	11/1/03	1/1/05	Pittsburgh CSC	FON	9/3/04	6/30/05

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Poitiers Imax 3D	GOTA	10/1/04	6/30/05	Seattle PSC 1	Kilimanj	8/23/04	1/2/05	Tokyo Mer	PolarExp	11/27/04	1/05
	PolarExp	11/10/04			L&C	9/2/02	12/31/04		PolarExp	11/10/04	1/05
	Cyberwor	2/1/01	1/06		Solarmax	12/31/03	6/30/05		India	5/1/03	12/31/04
	WOC	1/1/02	12/04		TS	9/24/04	2/3/05	Toronto FP	MOE	7/1/04	12/31/04
Poitiers Omni	Pulse	4/3/03	12/1/04	Seattle PSC 2	Bugs	12/27/03	12/1/05		T40	10/11/03	12/31/04
	FON	10/7/04	5/7/05		PolarExp	11/10/04	1/05		CRA	10/17/03	3/31/05
	L&C	8/16/02	8/31/05		Sedona	3/28/98	12/31/05	Toronto OSC	FON	6/4/04	
	Solarmax	6/1/04	5/30/05	Sedona	CRA	7/21/04	12/21/04		HB	10/12/01	3/31/05
Prague CC	ATSOT	5/7/04	12/31/04		Roar	12/1/04	6/30/05		VOTDS	10/15/04	
	PolarExp	12/9/04	1/05		SpaceSta	12/12/03	12/11/04		SE	10/1/04	12/31/04
	SpaceSta	3/18/04	3/17/05	Shanghai 3D	OO	5/1/04	4/30/05	Tsuruga	AR	10/1/04	12/31/04
	WOC	8/6/04	12/31/04	Shanghai Dome	FON	10/15/04	6/30/05		Bugs	12/10/04	3/31/05
Providence Imx	FON	10/1/04	12/31/04		L&C	9/7/04	3/31/05		FON	8/20/04	8/19/05
	SAA	9/10/04			HB	8/1/04	1/31/05		M3D	8/26/04	12/31/04
	M3D	1/30/04	12/31/04	Singapore DC	OnGuard	2/13/99		Valencia Reg	PolarExp	11/10/04	1/05
	JAC	10/8/04	5/19/05		FON	10/1/04	3/31/05		PolarExp	11/10/04	1/05
Raleigh Exp	PolarExp	11/10/04	1/05		Roar	8/1/04	1/31/05		AR	9/15/04	9/14/05
	Bugs	10/29/04	9/10/05		E3D	5/16/03	6/30/05	Valencia Spn	GC	4/16/04	4/15/05
	PolarExp	11/10/04	1/05	Sinsheim	Galapago	3/10/01	12/31/04		SOSPI	9/15/04	9/14/05
	Horses	6/1/04	12/1/04		FON	10/2/04	1/28/05		HaunCast	10/1/04	12/31/04
Regina	SpaceSta	1/1/04	12/31/04		L&C	10/1/04	6/30/05	Vancouver Imx	VOTDS	10/14/04	
	LW	5/9/04	1/9/05	Sioux Falls	MOE	12/1/03	1/31/05		FON	7/1/04	12/04
	Solarmax	9/1/04	8/30/05		SU	7/1/04	1/10/05		HB	10/22/04	10/21/05
	LS	7/1/04	6/30/05		HB	6/6/02	12/31/04	Vancouver SW	India	5/7/04	12/04
Riccione	PolarExp	11/10/04	1/05	Speyer Dome	ALBT	9/18/03	2/28/05		Pulse	12/15/04	6/15/05
	Bugs	12/26/04	3/17/05		Extreme	2/8/02	5/20/05		Dolphins	9/1/04	8/31/05
	FON	9/18/04	3/17/05		GC	1/1/04	5/20/05		SAA	2/1/04	1/31/05
	SAA	6/18/04	3/17/05	Speyer Imax	MOE	2/1/01	3/05	Vantaa	PolarExp	11/10/04	1/05
Richmond FP	SpaceSta	3/13/04	12/24/04		TS	5/6/04	5/20/05		SpaceSta	4/26/02	4/05
	Bugs	10/30/04	6/30/05		FON	8/20/04	12/31/05		FON	10/7/04	4/30/05
	AJ	8/13/04	1/6/05	Spokane	HB	3/15/04	5/31/05	Victoria	Roar	5/1/04	1/3/05
Richmond SMV	OW3D	4/30/04	1/30/05		PolarExp	11/10/04	1/05		ALBT	7/1/04	12/31/04
	PolarExp	11/10/04	1/05		Whales	3/15/04	12/31/06		Bugs	3/23/04	5/1/05
	Bears	10/9/04	4/9/05		Bears	12/3/04	12/3/05	Vienna LFC	CDS	11/19/04	1/7/05
Rochester MSC	SAA	12/10/04	1/15/05	Stockholm	E3Dcc	3/1/04	12/31/04		HaunCast	3/26/04	2/26/05
	JGWC	8/21/04	12/31/04		FON	11/26/04	11/30/05		HB	6/7/02	3/31/05
	MOE	1/1/03	12/31/04		GC	3/1/04	12/31/04		Vikings	9/7/04	3/7/05
	OW3D	10/1/04	3/31/05	Sudbury	HB	11/30/01	12/31/05	Virginia Beach	FON	9/24/04	3/24/05
Sacramento Imx	OW3D	10/1/04	3/31/05		M3Dcc	12/18/04	1/31/05		Sharks3D	12/26/04	
	JGWC	4/1/04	3/31/05		Roar	5/14/04	5/11/05		AlienAdv	3/19/04	3/31/05
	Bugs	8/13/04	3/1/05		VOTDS	9/3/04	9/2/05	Warsaw CC	E3D	4/16/04	4/30/05
Sagamihara	L&C	9/4/04	2/5/05	Sydney WBS	Bears	5/01			HaunCast	6/1/04	5/31/05
	Wolves	7/1/04	7/1/05		HB	5/1/04	6/30/05		PolarExp	12/3/04	1/05
	L&C	5/29/04	5/28/05		Kilimanj	9/27/04	6/30/05		CV	3/10/03	3/05
	FON	9/17/04	1/28/05	Taipei AM	Bugs	4/11/03	4/11/05	Washington NASM	SpaceSta	4/17/02	
Saint Augustine	HB	11/1/04	3/31/05		FON	9/25/04	3/31/05		SU	9/18/02	
	FON	7/1/04	12/31/04		HaunCast	9/20/01	3/05		TF	7/1/76	
	Alamo				HB	7/22/02	3/31/05	Washington NMNH	Bugs	3/14/03	3/11/05
San Antonio 2D	AR	5/22/04	12/31/04	Sydney WBS	MOE	10/1/02	12/31/05		CDS	12/26/03	12/31/04
	Bugs	1/9/04	5/1/05		OW3D	7/1/04	6/30/05		Dolphins	9/11/04	3/05
	HaunCast	8/15/03	6/30/05		PolarExp	11/18/04	1/05		Bugs	9/27/04	12/31/04
	OW3D	10/15/03	10/15/05	Taejon NSM	Solarmax	3/18/04	3/17/05	West Nyack Imx	HaunCast	10/1/04	12/31/04
San Antonio 3D	PolarExp	11/10/04	1/05		Yell	1/22/03	12/31/04		M3D	4/3/04	4/30/05
	AJ	7/1/04	1/2/05		OrigLife	4/1/03	12/31/04		MTA	9/6/04	12/31/04
	OO	3/31/01	12/30/04		AJ	1/1/04	12/31/04	White Plains NA	PolarExp	11/10/04	1/05
San Diego NHM	Bugs	8/8/03	6/20/05	Taichung BET	VOTDS	7/1/04	6/30/05		PolarExp	11/10/04	1/05
	FON	5/28/04			M3D	6/25/04	6/25/05		Beavers	10/15/04	3/11/05
	L&C	8/2/02	6/30/05		Supespee	1/15/04	1/14/05	Winnipeg Imx	India	5/7/04	
	MOE	11/1/01	6/30/05	Taichung ST	Beavers	7/1/03	12/31/04		VOTDS	10/14/04	6/30/05
San Diego RHF	Roar	11/12/04	5/15/05		India	7/1/02			OW3D	8/13/04	3/30/05
	VOTDS	8/20/04			VOTDS	1/1/04	12/31/04		PolarExp	11/10/04	1/05
	Whales	7/1/03	6/30/05	Taipei WVC	Everest	11/19/04	11/18/05	Woodridge Cmk	Wolves	6/1/01	
San Francisco Loe	PolarExp	11/10/04	1/05		Vikings	10/8/04	4/8/05		Yell	4/1/03	12/31/05
	FON	7/15/04	7/31/06		PolarExp	11/10/04	1/05		GN	3/04	
	India	7/17/04	7/17/05	Tampa MOSI	AR	10/22/04	3/30/05	Zion	ZC	5/24/94	
San Jose	L&C	10/1/03	10/31/05		GC	7/1/04	12/31/04				
	PolarExp	11/10/04	1/05		PolarExp	11/19/04	1/05				
	FON	9/17/04	5/31/05	Tempe Imx	Roar	9/24/04	1/5/05				
San Simeon	HCBTD	8/17/96			AJ	9/10/04	12/10/04				
	Bugs	8/15/04	3/1/05		CRA	6/15/04	5/31/05				
	OO	11/15/03	12/30/04		OO	10/18/01	12/30/04				
Sandy				Tijuana							
Seattle Dome											

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist
Africa	Africa: the Serengeti	1994	HMNS	Niagara	Niagara	1987	DCI
AIA3D	Adventures in Animation 3D	2005	3D WGBH	OC	Our Country	2003	GSF
AIWC	Adventures in Wild California	2000	MFF	OnGuard	On Guard	1999	unk
AJ	Amazing Journeys	1999	HMNS	OO	Ocean Oasis	2000	SFI
Alamo	Alamo: The Price of Freedom	1988	MFF	OrigLife	Origins of Life	2001	BFI
Alaska	Alaska: Spirit of the Wild	1997	HMNS	OW3D	Ocean Wonderland 3D	2003	3D 3DEL
ALBT	Australia: Land Beyond Time	2002	HMNS	Ozarks	Ozarks: Legacy and Legend (aka Fiddle)	1993	IMAX
AlienAdv	Alien Adventure	1999	3D nWP	PolarExp	Polar Express: An IMAX 3D Experience	2004	3D WB
AllAcces	All Access	2001	IMAX	Pulse	Pulse: A Stomp Odyssey	2002	GSF
Amazon	Amazon	1997	MFF	Roar	Roar: Lions of the Kalahari	2003	DCI
Antarc	Antarctica	1991	MSI	SAA	Shackleton's Antarctic Adventure	2001	WGBH
Apollo13	Apollo 13: The IMAX Experience	2002	IMAX	SE	Special Effects	1996	IMAX
AR	Adrenaline Rush	2002	GSF	Sedona	Sedona: The Spirit of Wonder	1998	unk
ATSOT	Across the Sea of Time	1995	3D SPC	Sharks3D	Sharks 3D	2004	3D 3DEL
Bears	Bears	2001	NWF	Skydance	Skydance	2002	AC
Beavers	Beavers	1988	SLC	SOA	Spirit of American	1999	unk
Bugs	Bugs!	2003	3D SKF	Solarmax	Solarmax	2000	MSI
CDS	Cirque du Soleil: Journey of Man	1999	3D SPC	SOSPI	SOS Planet	2002	3D nWP
CRA	Coral Reef Adventure	2003	MFF	SpaceSta	Space Station	2002	3D IMAX
CTPA	China: The Panda Adventure	2001	IMAX	SU	Straight Up: Helicopters in Action	2002	SKF
CV	Cosmic Voyage	1996	IMAX	Supespee	Super Speedway	1997	SLC
Cyberwor	Cyberworld 3D	2000	3D IMAX	T40	Titanica (short)	1992	IMAX
DIA	Dream is Alive, The	1985	IMAX	T90	Titanica (long)	1992	IMAX
Discov	Discoverers, The	1993	MFF	TBAA	To Be An Astronaut	1992	DCI
Dolphins	Dolphins	2000	MFF	Texas	Texas: The Big Picture	2003	TSHMF
E3D	Encounter in the Third Dimension	1999	3D nWP	TF	To Fly!	1976	MFF
E3Dcc	Enc. in the Third Dim. (ColorCode 3D)	2000	nWP	Trex	T-Rex: Back to the Cretaceous	1998	3D IMAX
EMSH	Eruption of Mount St. Helens	1980	DCI	TS	Top Speed	2003	MFF
Everest	Everest	1998	MFF	Vikings	Vikings	2004	GSF
Extreme	Extreme	1999	EP	VOTDS	Volcanoes of the Deep Sea	2003	SLC
FEOC	First Emperor of China	1989	BFI	WAMnv	Water and Man (new ver.)	2000	XL
FOK	Fires of Kuwait	1992	IMAX	Whales	Whales	1996	DCI
FON	Forces of Nature: Natural Disasters	2004	DCI	WOC	Wings of Courage	1994	3D SPC
FOTA	Flight of the Aquanaut	1992	SLC	Wolves	Wolves	1999	NWF
Galapago	Galapagos	1999	3D IMAX	Yell	Yellowstone	1994	DCI
GC	Grand Canyon: The Hidden Secrets	1985	DCI	ZC	Zion Canyon	1994	WCPI
GF	Gold Fever	1999	SKF	December 2004 Bookings Count			
GN	Great North	2000	BFI				
GOTA	Ghosts of the Abyss	2003	3D BVP	# Film	# Film	# Film	# Film
GP	Greatest Places	1998	SMM	# Film	# Film	# Film	# Film
HaunCast	Haunted Castle	2001	3D nWP	74 PolarExp	7 AJ	4 Whales	1 AIWC
HB	Human Body, The	2001	nWP	56 Bugs	7 Dolphins	3 Africa	1 Alamo
HCBTD	Hearst Castle: Building the Dream	1996	DCI	49 FON	7 JGWC	3 JIAC	1 AllAcces
Horses	Horses: The Story of Equus	2002	IMAX	26 SpaceSta	6 Alaska	3 OC	1 Antarc
HPPOA	Harry Potter and the Prisoner of Azkaban	2004	WB	25 HB	6 ALBT	3 Yell	1 CTPA
India	India: Kingdom of the Tiger	2002	NWF	25 L&C	6 Everest	2 Amazon	1 CV
JGWC	Jane Goodall's Wild Chimpanzees	2002	SMM	24 MOE	6 India	2 Apollo13	1 DIA
JIAC	Journey into Amazing Caves	2001	MFF	20 HaunCast	6 Pulse	2 ATSOT	1 Discov
Kilimanj	Kilimanjaro: To The Roof of Africa	2002	HMNS	19 OW3D	5 Bears	2 Beavers	1 EMSH
L&C	Lewis & Clark: Great Journey West	2002	DCI	18 Roar	5 Cyberwor	2 FEOC	1 FOK
LOLL	Legend of Loch Lomond, The	2002	SKF	13 VOTDS	5 Extreme	2 GN	1 FOTA
LOTF	Legend of the Forest: Special Edition	2003	AOI	12 M3D	5 Kilimanj	2 GP	1 Galapago
LS	Living Sea, The	1994	MFF	11 E3D	5 LW	2 LOLL	1 GF
LW	Lost Worlds: Life in the Balance	2001	PCI	10 AR	5 NASCAR	2 MOTM	1 GOTA
M3D	Misadventures in 3D	2003	3D nWP	10 GC	5 OO	2 Sharks3D	1 HCBTD
M3Dcc	Misadventures in 3D (ColorCode)	2004	nWP	10 SAA	5 TS	2 TBAA	1 Horses
MJTMM	Michael Jordan To the Max	2000	GSF	10 SU	4 CDS	2 Trex	1 HPPOA
MOE	Mysteries of Egypt	1998	DCI	9 CRA	4 LS	2 WOC	1 LOTF
MOF	Magic of Flight	1997	MFF	8 AlienAdv	4 SOSPI	2 Wolves	1 MJTMM
MOTM	Mystery of the Maya	1995	BFI	8 Solarmax	4 Vikings	1 AIA3D	1 MOF
MTA	Mark Twain's America	1998	3D SPC				
NASCAR	NASCAR 3D: The IMAX Experience	2004	3D IMAX				

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Distributors' abbreviations are listed in **bold**.

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SHORTS

Polar Express watch

Warner Bros' animated Christmas film, *The Polar Express*, opened in 63 IMAX theaters in November, the first Hollywood film to be converted to 15/70 3D. Showing on 58 screens, it grossed \$3 million in its first five days (it opened on Wednesday, Nov. 10), tying the LF edition of *The Matrix Revolutions* in November 2003.

Imax Corporation issued a press release stating that *Polar Express* set a new record for an opening weekend, \$2.1 million compared to *Harry Potter and the Prisoner of Azkaban*'s \$1.9 million and *Revolutions*' \$1.8 million. But this compares only the Fri-Sat-Sun numbers, and disregards the fact that Warner had mounted a huge campaign to build up *Revolutions*' opening-day performance. (It took in \$24.3 million in 3,500 conventional screens on its first day.) Nevertheless, the fact that the family-oriented, G-rated *Polar Express* was able to tie *Revolutions*, with its enormous existing fan base, speaks to the appeal of *Polar Express*' 3D LF presentation.

While performing strongly in IMAX theaters, it didn't live up to expectations on 35mm screens. Opening five days after another much-anticipated animated film, Pixar's *The Incredibles*, *Polar Express* took in a total of \$30.6 million its first five days, compared to \$70 million in three days for *The Incredibles*. (These numbers include 35mm and IMAX receipts.) Thus in week one, IMAX theaters took in 10% of the gross with less than 2% of the screens.

In subsequent weeks IMAX theaters continued to outperform 35mm houses. In week two IMAX box office dropped by less than 3%, to \$2.05 million, while the conventional take fell by 32% to \$20.8 million. In week three (Thanksgiving week) both sides rebounded, 61 IMAX screens raking in \$4.3 million and the 35mm theaters jumping back up to \$30 million. The IMAX edition reached the

\$10 million mark in 19 days, beating *Harry Potter* and 2003's *The Matrix Reloaded*, both of which took 71 days. (Ten million dollars is the approximate cost of the 3D DMR conversion process, compared to \$2–3 million for a 2D DMR film.)

The third week bounce led *The Hollywood Reporter* and other observers to opine that *Polar Express* may have longer legs than expected, even if it doesn't outperform *The Incredibles* in the long run. In week four, the cumulative box office was over \$96 million, and the IMAX take rose to \$13.8 million domestically, with another \$827,000 from seven international



The Polar Express

screens. This gives IMAX theaters a remarkable 14.4% of the domestic box office in 1.7% of screens.

Grand Canyon sells AZ in UK

Grand Canyon: The Hidden Secrets will be the centerpiece of a campaign to promote tourism in Arizona to Britons. A BBC survey in 2003 asked viewers to choose the place they most wanted to visit before they die, and the Grand Canyon was top of the list.

So Arizona governor Janet Napolitano traveled to London in early November to promote the state, and has arranged for **Destination Cinema, Inc.**, to take the 1985 LF film on a three-week April "road show" to six IMAX theaters in the U.K.: Glasgow, Bradford, Bristol, Manchester, London, and Birmingham. DCI is distrib-

utor of the film and operator of the IMAX theater at the **National Geographic Visitor Center at the Grand Canyon**.

Each of the British theaters will have the film for one day, during which it will be shown twice for schools and the public, and twice for local trade travel representatives and media, "to help increase their knowledge of the Grand Canyon and the entire State of Arizona." As many as 8,000 people are expected to see the film during the road show.

GSTA seeks attendance data

The **Giant Screen Theater Association** has completed the pilot phase of its Theater Attendance Reporting Project, and is asking all theater members to supply their data.

The goal of the project is to provide meaningful data on visitation patterns and statistical trends across the industry. Such information is critical to helping all segments of the LF industry succeed: filmmakers, theaters, and service providers. Participating theaters are asked to start by providing gross monthly attendance numbers for giant-screen shows for the past four years and then to report the past month's number once a month. E-mail messages remind participants when the report is due.

Reports are broken down by theater attributes such as location, screen type, projection format, etc., and show current attendance compared to past years' numbers. The data are reported in an aggregate fashion so that no individual theater's data are visible.

GSTA member theaters that would like to join the project should e-mail attendance@giantscreentheater.com for additional information.

LF Examiner hopes to begin publishing a regular monthly report based on data from this project starting in the next few months.

(See **SHORTS** on page 11)